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THE MORRIS BOOK

PART I.

BY

CECIL J. SHARP

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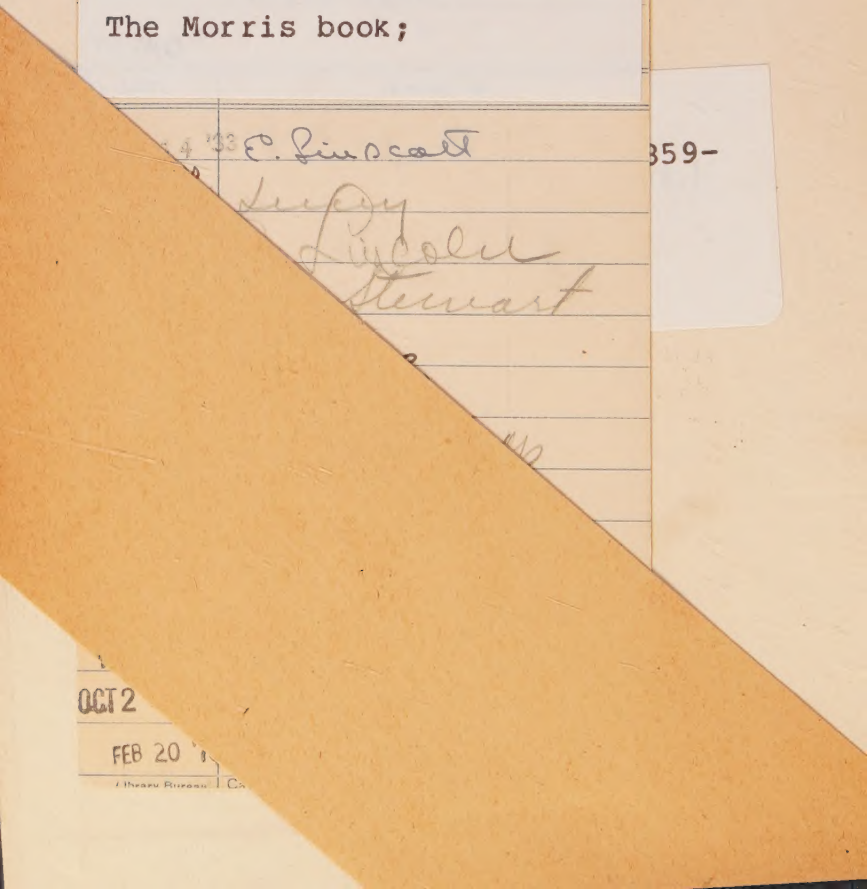
Sharp, Cecil James, 1859-
1924.

The Morris book;



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THE

MORRIS BOOK

WITH

A DESCRIPTION OF DANCES

AS PERFORMED BY

THE MORRIS MEN

OF

ENGLAND

BY

CECIL J. SHARP

AND

HERBERT C. MACILWAINE.

PART I.

Second Edition.

Revised and entirely re-written.

LONDON:

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1912.

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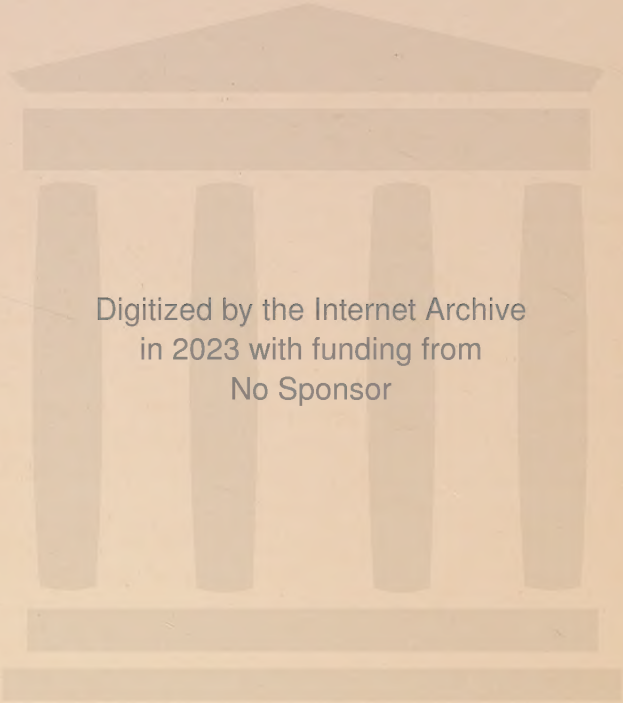
PREFACE.

While the authors desire to thank friends too numerous for individual mention, who have given able and willing help in the preparation of this book, they feel that peculiar gratitude is due first and foremost to the following Morris-men: Mr. William Kimber, Senior, and his son, Mr. William Kimber, Junior, for information concerning the Headington dances; Mr. Michael Johnson and Mr. Michael Handy for similar information about those of the Ilmington tradition.

Of Mr. William Kimber, Junior, they would add that besides the invaluable help he afforded them in recording the dances, his own vigorous and graceful dancing at various public displays has, by showing what traditional dancing can be and setting before the dancer of the revival a high standard of technical accomplishment, forwarded the movement in a practical and altogether admirable manner.

They would also tender grateful thanks to Mrs. Stanton and Mr. R. F. B. Hodgkinson for generous assistance given them in the course of their investigations; and to Mr. E. Phillips Barker for reading and criticizing the proofs, and for the help that he has given them by his suggestive discussion of various points connected with the technical descriptions of the dances.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INTRODUCTION.

THE original edition of this book was written in July, 1906, when the movement for the revival of folk-dancing was in its infancy, within, to be precise, three months of the first exhibition of Morris-dancing given in London under our direction.

Our book, representing, as we believe it did, the first attempt to give a technical account of the Morris-dance, was frankly an experiment, and one which we made with some diffidence and certainly not without a full realisation of the difficulties before us. This hesitation, however, did not weaken our faith in the future of the revival. We believed then, as our Introduction bears witness, no less confidently than we believe now, in its permanence, and felt assured that we were helping to restore "a means and method of self-expression in movement, native and sincere, such as is offered by no other form of dancing known to us."

That this confidence was not unfounded the events of the last six years have proved up to the hilt, even if the progress of the movement has not, artistically, always been exactly as we should have wished.

Since the original publication of this book we have pursued our investigations without pause, and have thus added very considerably to our knowledge of the subject. Instead, for instance, of the dozen dances or so which were all that we had then collected, we have now upwards of 150 in our note-books. It is, therefore, only natural that we should wish to revise and overhaul our original work.

It will be found that in the process of revision we have (1) made extensive alterations in the technical descriptions of

the steps, figures, &c.; (2) omitted three of the old dances and added six new ones; and (3) completely re-cast the historical section.

Chorography, the science of dance-notation, is not a fixed and complete system like, for instance, musical notation. It is a principle, or rather a bundle of principles, which, in practice, must be adapted to the particular type of dance which it is proposed to transcribe. Now, in the treatment of the more elaborate dances in the later volumes of the Morris Book it became necessary to expand and, to some extent, change the method of description which we originally and tentatively adopted. It is this enlarged and modified scheme which, for the sake of clearness and uniformity, we are now introducing into Part I.

We have omitted the three Bidford dances, "Shepherds' Hey," "Bluff King Hal," and "Morris Off," because, on further investigation, we found that the traditional authority upon which they rested was less trustworthy than we had believed it to be; and we feel, now that our choice of dances is less restricted, that it would be a pity to publish any that were open to suspicion in this respect. Morris-dancing at Bidford was revived in 1886 by Mr. d'Arcy de Ferrars, after a lapse of several years. Although Mr. de Ferrars directed the revival with great care and skill, we have satisfied ourselves that neither "Shepherds' Hey" nor "Morris Off" is an authentic example of the traditional dance. The former we have replaced with an Ilmington variant of the same dance. The difference between the two is not very great, but as we have reason to believe that the Bidford men originally derived their dance from Ilmington, we thought it better and safer in every way to give the dance in what we may here call its original form.

"Bluff King Hal" we omit with some reluctance. It is a dance of great interest and quite unlike any other that we have collected. It has, however, many points in common with certain Country-dances in Playford's

"English Dancing Master"—"Goddesses," for example—and this suggests that it is a Country-dance rather than a Morris. This alone, entirely apart from the question of authority, is reason enough for excluding it from this collection.

The new dances we introduce are "The Maid of the Mill," "Shepherds' Hey," "The Old Woman Tossed Up," "The Cuckoo's Nest" and "The Black Joke," from Ilmington (Warwickshire); and "The Processional Morris," from Tideswell (Derbyshire). As the Ilmington dances are all fairly simple and not altogether unlike those from Headington, their natural place is in the same volume. The "Tideswell Processional Dance" is a very interesting example of one of the many processional forms which have survived in places where the more elaborate stationary dances have fallen into disuse.

The Headington dances have all been retained, although in several cases we have added variants of the steps, figures, &c., and in one or two places made some slight corrections.

The discovery of the Sword-dances and a closer study and better understanding of the significance of the traditional customs associated with the Morris have led us to change very materially our views on the history and origin of the dance.

The arguments which induced us to accept the popular and prevalent theory that the Morris-dance was of Moorish origin were these:—

(1) The accepted derivation of "Morris" from "Morisco";

(2) The fact that the dance is to be found to this day on both sides of the Franco-Spanish border, and in a form remarkably like that with which we are familiar in England;

(3) The custom observed by many Morris men of blackening their faces, a practice which still obtains in Worcestershire, Herefordshire, and other parts of England, and has been traced in France, the Netherlands, and in Germany.

These considerations, taken together, undoubtedly make a formidable *primâ-facie* case in favour of the theory we originally propounded. Nevertheless, as we have since found, this explanation, plausible as it looks, will not bear examination. In the first place, the Morris-dance, in various forms, is found very widely distributed—pretty nearly all over Europe. If, therefore, we ascribe to the English dance a Moorish origin, we must, to be consistent, attribute a like source to all the similar dances found in this extended area. Then, again, we have this significant fact, that, wherever it is found, the Morris is nearly always associated with certain strange customs which are apparently quite independent of the dance itself and contribute little or nothing to the fun or beauty of it. These customs, moreover, are found in England and elsewhere either separately or attached to ceremonies and pastimes other than the Morris-dance, notably the Sword-dance and Mummers'-play.

Now, it is just conceivable that the Morris, on its own merits, might have spread from Spain over the whole of Europe, but it is extremely improbable that those who were attracted by the dance would have also appropriated in every case customs which had no obvious connection with it. The position is briefly, this: Either we must assume that European customs have been contaminated very generally by Moorish influence, or that the Morris dance is a development of a pan-European, or even more widely extended custom. The latter hypothesis is, we believe, the true one, as it is also the one generally accepted by folk-lorists.

There still remains the question of the word Morris. But even here we can accept the received derivation without binding ourselves to deduce therefrom proof of Moorish origin. As we have noticed, Morris-dancers sometimes, and in the past perhaps very frequently, blackened their faces. This would at the present day lead to the dance being called a "nigger dance." To our forefathers, for whom the typical black man was the Moor, not the nigger, the natural

equivalent would have been a "Moorish" or "Morris" dance. In other words, as Mr. E. K. Chambers has it, "the faces were not blackened because the dancers represented Moors, but rather the dancers were thought to represent Moors because their faces were blackened."

There is no need to pursue this question any further. The highest authorities reject the Moorish hypothesis, and see in the Morris the survival of some primitive religious ceremonial.

For a fairly full account of the nature and purpose of this ceremonial the reader is referred to the Introduction of "The Sword Dances of Northern England," where the question is discussed at some length.

Shortly, however, we may explain that it was one of the seasonal pagan observances prevalent amongst primitive communities, and associated in some occult way with the fertilization of all living things, animal and vegetable. The central act of the ceremony was the slaughter of a sacred animal to provide a solemn sacramental feast. The primitive mind did not draw any clear line between its dimly-conceived clan-deity, the human members of the clan, and the sacred animals of the clan-herd. All were of one kindred, and the object of the sacrifice of the holy animal and the subsequent feast was to cement the bond between the god and the members of the clan. *

Particulars will be given later on (*see* pp. 25, 26) of the survival in two Oxfordshire villages, within living memory, of ceremonies, closely associated with the Morris-dance, in which an animal was killed and afterwards eaten. The following passage from T. Blount's "Ancient Tenures," ed. 1679, p. 149, quoted by Mr. Percy Manning ("Folk-lore," viii., 1897, p. 315), shows the way in which a similar rite

* It is now maintained that in the most primitive form of sacrament no conception of divinity was present. The parties in the rite were two; the group of eaters and the eaten. The former were manipulating for their own advantage the mysterious virtue of the latter. The idea of deity was a further, and psychologically subsequent "projection" of the group-emotion of the eaters. See J. E. Harrison. "Themis," p. 136.

was observed more than 200 years ago in another part of the same county:—"At *Kidlington* in *Oxfordshire* the Custom is, That on Monday after Whitson week, there is a fat live Lamb provided, and the Maids of the Town having their thumbs ty'd behind them, run after it, and she that with her mouth takes and holds the Lamb, is declared Lady of the Lamb, which, being dress'd with the skin hanging on, is carried on a long Pole before the Lady and her Companions to the Green, attended with Music and a *Morisco Dance* of Men, and another of Women, where the rest of the day is spent in dancing, mirth and merry glee. The next day the Lamb is part bak'd, boyl'd, and rost, for the Ladies feast, where she sits majestically at the upper end of the Table, and her Companions with her with music and other attendants, which ends the solemnity."

The cake, impaled on a sword, carried before the Morris-dancers and afterwards eaten "for luck," may possibly be the survival of a cognate ceremony, a cereal instead of an animal sacrifice.

In the light of the foregoing remarks the significance of many of the customs described in the following pages becomes self-evident. In the Whit-hunt at Field Town, the Lamb Ale at Kirtlington, the ox-horns, chalice and sword at Abingdon, it is easy to discern traces of the animal sacrifice and the sacramental feast that followed it; in the cake and sword borne before the Morris-dancers at Sherborne, Ducklington, Ascott and elsewhere, we have the vestiges of a similar sacrifice and feast of the products of the vegetable world; in the character of the Fool, significantly called the Squire—*i.e.*, leader,—we may perhaps, strange as it seems, see the semi-divine leader of a group of worshippers; in the ceremonial dance round the Maypole, "for luck," at Ducklington, we may detect an act of worship of the tree, as representing the grandest product of the vegetable world, a tribute to the principle of fertilization, symbolized by the fresh flowers with which the pole was garlanded; while in the serpentine and

circular character of the figures in "Green Garters," the Hey and Rounds, may be seen characteristic movements that are to be found in nearly all dances of a religious type, Again of fertility mating was the obvious symbol. Hence, perhaps, the presence of the Lord and Lady at Kirtlington, the King and Queen at Winster, and the Squire and Moll at Brailes and other places.

There is reason to believe that the Mumming-play and the Sword-dance are no more than survivals of different aspects of the same primitive rite; and the fact that both are often called by the country people "Morris-dances" is, perhaps, evidence that the tradition of this common origin still lingers in the minds of the country people. Little more than a cursory examination is needed to see that the same central idea permeates all three of them. Originally expressions of religious belief, in which the idea was as essential as the form, they have passed by various stages and along devious paths into the inspiriting dances and quaint dramas with which we are familiar. That the human instinct of play should draw on these ceremonies, as their meaning waned, for its material, is natural enough, seeing that in them it found, ready to hand, a vehicle of expression easily adapted to its purpose. Out of the debris of ancient faith and cult have issued three forms of folk-art. In the Morris-dance proper we have a dance of grace and dignity, instinct with emotion gravely restrained in a manner not unsuggestive of its older significance; full of complex co-ordinated rhythms of hand and foot, demanding the perfection of unstrained muscular control. In the Mummers'-play the feeling for drama, the world-old love of personification, has been the determining factor; while in the Sword-dance, with its elaborate dexterity of evolution, its dramatic accompaniments of song and interlude, we find drama and dance combined.

Now the central act of the original rite, the killing, may be clearly traced in the Mummers'-play and in the Sword-dance, of both of which it is the chief incident and climax. No trace, however, of this is to be found in the Morris-dance.

From the character of the figures of the latter we might, perhaps, conjecture that the dance was religious in origin, but of the nature of that religious observance no inference can be drawn from the dance itself. It is only in the customs and the supernumerary characters, that is, in things that are outside and separate from the dance, that this can be discerned, and the link between the Morris-dance, the Sword-dance and Mummers'-play established. We must, therefore, conclude either that the Morris is an off-shoot of the Sword-dance, or that it has for some unexplained reason suffered more severely from the ravages of time. We are inclined to favour the former hypothesis. The sticks used in the Morris-dance are, for instance, comparatively modern substitutes for swords. In Johnson's Dictionary (1775) the Morris is defined "as a dance in which bells are jingled or staves or swords clashed," and Miss Burne in "Shropshire Folk-lore" (p. 478) records that "some call the staves wooden swords," and prints a document (1652) in which mention is made of a "morrice-daunce .... with six sword-bearers," one of whom, Thomas Lee, "was most abusive."

But what of the handkerchiefs? What is their derivation? This, we confess, has always puzzled us. Artistically, their purpose is obvious: they serve to emphasize the hand-movements which play so important a part in the Morris-dance. But it would be extremely improbable that they were arbitrarily introduced into the dance purely for artistic reasons. Rather should we expect to find in them, as we find in everything else connected with the dance, the survival of something which had originally an organic connection with the religious rite from which the dance is derived; just as in the sticks, for instance, we see the modern equivalent of the sword, the sacrificial instrument; in the comic fool, a modern development of a character who originally played a very serious and important rôle; in the bells, now used to emphasize the rhythm of the steps, a mere noise with which to awaken the earth sprite or perhaps frighten and drive away evil spirits.

So far as we know, no one has as yet offered any satisfactory solution of this problem. And we ourselves should have no suggestion to offer had not Mr. E. Phillips Barker called our attention to the description of a so-called Morris-dance contained in "Letters from Lusitania" (Anon.: Windsor, 1876), quoted in "The Folk-lore Journal" (vol. iv., 1886), and suggested the argument which we have developed below. The passage occurs in an account of a visit which the anonymous author paid to a small Spanish town. After alluding to a procession of priests with relics, &c., he says: "We entered upon a tour of observation, and it was not long before our trouble was rewarded, and our curiosity gratified, with the sight of a dance, performed by six men, each of whom held one of the knotted ends of a coloured handkerchief, the other knot being held by another dancer. To the horridly monotonous whifflings of two reed-pipes, and the sound of a species of tom-tom, they curveted round and round, or changed places, and, in doing so, altered the variegated pattern formed by handkerchiefs—six in all—ever held head-high, and kept twining and intertwining in multiform ways. The tom-tom consisted of an earthen bowl, over the mouth of which a bladder was tightly strained. Through the centre of the skin a stout quill, plucked from a turkey, was thrust, and this being drawn out and pushed in again produced a horrid monotone, not unlike the booming of a bull frog. It was a strangely unique performance."

At first sight this looks very much like the description, in non-technical language, of an ordinary Morris-dance, such as we are familiar with in England, with its six men, handkerchiefs, a form of pipe and tabor, &c. But there are two features of the narrative which make us pause before accepting this conclusion: (1) the fact that the dancers were *linked* together by means of knotted handkerchiefs, and (2) that "they curveted round and round, or changed places, and, in doing so, altered the variegated pattern formed by the handkerchiefs—six in all—ever held head-high, and kept twining and intertwining in multiform ways."

A careful consideration of these two points makes it clear that the dance is not an ordinary Morris-dance at all, but a Sword-dance in which the swords have been eliminated in favour of handkerchiefs held taut above the head. It can only be classed as a Morris-dance in so far as the Morris- and Sword-dance may be regarded as divergent off-shoots from the same source. The movements as above described are clearly the same as, or very similar to, those executed in the Earsdon or Swalwell rapper-dances, where, it will be remembered, the dancers are linked together by means of short and very flexible swords. May we not see here a possible link between sword, stick, and handkerchief?

If we suppose that the Sword-dance always contained both circular and file formations, as in the Flamborough, Grenoside and Sleights dances, we might well argue that after the sword in peaceful and rustic districts had fallen out of the dance and some loss of skill in the circular movements had intervened, a mere link between the dancers might be thought all that was necessary; a kerchief would do. But with the vanishing of a stiff connecting link between the dancers, what remained of the circular twinings would rapidly become more disorderly and degenerate. Finally all pretence is dropped; the dancers simply part company (naturally adopting two handkerchiefs in the process) and dance round in a ring and back again as in Half-rounds. Meanwhile the file thrives wonderfully by the loss of the stiff connecting-rod, and finally of any connection at all between the dancers; it is set free; what is death to the circular twistings is life to it; it perhaps sucks in fresh figures from more popular sources, develops elaboration of step and becomes the Morris, more or less as we know it. The stick, meanwhile, in some districts, has preserved an existence alongside the handkerchief, though, perhaps because the art of tying the Nut is lost, it does not keep the circular evolutions alive to any greater extent than the handkerchief.

All this, of course, is theory based on analysis and resemblances which need other links to bring them into proved relation. But there can be little doubt that the Spanish dance described in "Letters from Lusitania" is a curious and highly significant survival of Sword-dance evolutions in which the handkerchief has ousted the sword as a link between the dancers.

Now, in the course of our investigations we had often heard of linked-handkerchief dances in Oxfordshire and Gloucestershire, but until a few months ago had never been able to secure an example. In the Ilmington "Maid of the Mill," however, we have at last found one. If the reader will examine the movements in this dance and compare them with those used in Sword-dances he will find in the Hey a close approximation to the "Roll" and "No Man's Jig" of, respectively, the Grenoside and Sleights dances; in the "Spin"* almost an exact reproduction of the "Spin" in the Flamborough and Sleights dances, albeit with a single instead of a double link; and in the turning outward with upraised arm, a movement which occurs over and over again in Rapper-dances, *e.g.*, in the tying and untying of the Nut. In the similarity of these movements may perhaps be seen additional evidence of the close connection between Morris- and Sword-dance.

Indeed, we may go a step further and point out that the Hey of the "Maid of the Mill," and its prototype, the "Roll" of the Sword-dances, occur in Grimstock, Trenchmore and other Country-dances in Playford's "English Dancing Master," the performers linking by joining both hands. Indeed, if we except the progressive movement and the movements of courtesy—*e.g.*, the Honour—almost every representative figure of the Country-dance can be traced to its origin in the Morris- or Sword-dance. This seems to indicate that the Country-dance has been derived from the more ancient religious dances, the figures of which have been simplified and adapted to the requirements of the amateur social dance of the country people.

* We ourselves are responsible for applying the Sword-dance term "Spin" to the very similar circular movement in the second figure of "The Maid of the Mill." The Ilmington men had no name for it.

THE TRADITIONAL MORRIS DANCE.

Fifty years ago there were few villages in Oxfordshire and Gloucestershire which did not support their own teams of Morris dancers. And yet at the present time it would be difficult to name more than one or two where the dance is still performed. This sudden lapse of an ancient custom in this particular half-century is not easily to be explained. One of the causes may, perhaps, be the enclosure of the common lands, and the creation of a proletariat, which led to a general migration of labouring men from the villages to the towns in search of work, the disruption of the social life of the village, and, incidentally, to the disbandment of many of the Morris teams. There are other reasons, too, no doubt. One old dancer said that it was because "people had got so proud"; another because "no one would give anything, and it got like begging, and that we didn't like"; and yet another "because we weren't 'patternized' enough, and that was why we stopped," adding that it didn't take long to dance through a fifteen-shilling pair of shoes!

Whatever the reason of its decay, the Morris dance, which flourished almost universally in the Midland counties as recently as fifty years ago, is now little more than a recollection; and those who seek information on the subject must, therefore, do as we have done, and draw upon the memories of the few old dancers who still survive. Little is to be gleaned from books—practically nothing respecting the technique of the dance and, except for the transcription of half a dozen or so of the tunes, very little about the music.

Great as the interest in this popular pastime must at one time have been, that interest was, during the last two

centuries, confined solely to the villagers; it does not seem to have been shared in any way by the more educated classes. Indeed, throughout the 18th and 19th centuries the prevailing attitude of cultivated minds toward popular art was in the main one of apathetic, even contemptuous, indifference. This is well illustrated by the way in which the Morris dance is treated in a standard work on dancing by Gallini, published in 1765.* In this treatise the author prefaces his remarks by apologizing for the bare mention of a dance to which "the idea of low is now currently annexed," and adds that "this diversion is now almost exploded, being entirely confined to the lower classes in life, and only kept up in some counties." He graciously allows, however, that it may nevertheless be "susceptible enough of improvement to rescue it from the contempt it may have incurred, through its being chiefly in use among the vulgar," and magnanimously concludes: "rude, as it was, it might require refinement; but it did not, perhaps, deserve to become quite obsolete."

From the many references to the Morris in the literature of the 16th and 17th centuries it would seem that at that time the dance excited a much wider interest. Whether the attention the dance then received from the upper classes was a really serious one, and how far this interference affected the purity of the tradition, it is difficult to say. There are reasons to suspect, however, that it was little more than a passing fashion, the half-amused, half-serious, rather patronizing interest of the educated in one of the "quaint" dances of the common people. Colour is given to this view by the attention which was bestowed upon the somewhat ridiculous and very un-Morris-like escapade of one William Kempe, who danced the Morris from London to Norwich and wrote a pamphlet, "The Nine Daies Wonder," recounting his experiences (*see* plate facing p. 20). Kempe was one of the most popular actors of his

* "A Treatise on the Art of Dancing," by Gallini, Director of the Dances at the several Royal Theatres, London, 1765.

FROM THE TITLE-PAGE OF "KEMP'S NINE DAIES WONDER. PERFORMED IN A DAUNCE FROM LONDON TO NORWICH." (1600.)

day and played with Shakespeare at the Globe and Blackfriars, taking, amongst others, the parts of Launcelot, Touchstone, Justice Shallow, and Dogberry.

The question of the origin of the Morris dance has already been discussed in the Introduction, and need not, therefore, detain us here. We propose, however, to give a few facts, which we have gathered in the course of our investigations, concerning the customs, the extra characters, the traditional costume, and the music of the Morris dance. Our information has been derived either from actual observation, or from the oral evidence of old dancers.

CUSTOMS.

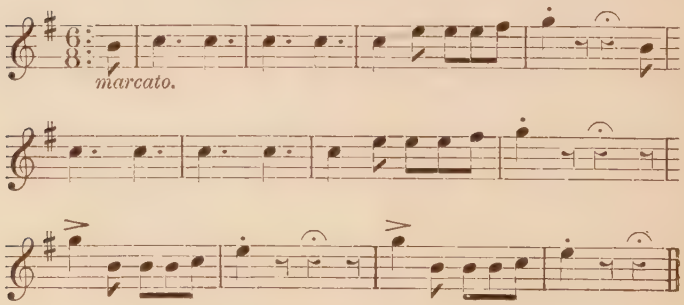
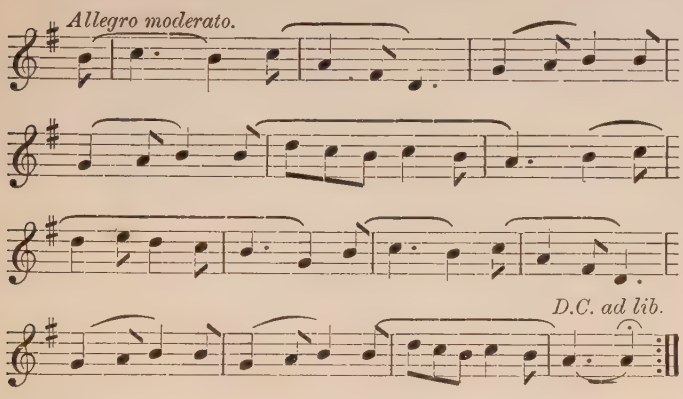
The Morris dance, being a spectacular, not a social dance, was performed on special occasions only, and very rarely more than once or twice a year. In Oxfordshire and Gloucestershire, Whitsuntide was the recognized season for the performance of the dance. In Worcestershire and Herefordshire, however, where the dance still survives, albeit in a state of decadence, it was performed at Christmas time. In addition to the regular Whitsun celebration, the Morris men would often dance on the village Club day, at the annual Wakes or Fairs, and on special occasions of public rejoicing, *e.g.*, Coronation Day, Jubilee celebrations, &c.

The usual custom was for the dancers to rehearse one or more nights a week between Easter and Whit Sunday, when the older men polished up their own steps and instructed the new members of the team in the mysteries of the art. On Whit Monday the dancers stayed in their own village or in the neighbourhood, while on the remaining days of the week they went further afield and visited the chief villages and towns within reach. This was their annual holiday, and they made the most of it. Old dancers are never tired of talking about their adventures on these occasions, the money they spent, how often their

shirts were washed, and so forth, usually concluding with the remark that they did it all "for sport, not for money."

Fifty or sixty years ago it was customary in Oxfordshire for some of the labouring men to tramp up to London at hay-making time. The Morris dancers, seeing their opportunity, would often leave three or four weeks before the proper time and dance in the towns and villages on their way, and afterwards in London, often making in this way as much money as they earned by their subsequent labour in the fields. They exploited a different quarter in London each day; Clerkenwell and Paddington seem to have been favourite and profitable districts. They attracted great crowds, and this sometimes brought them into conflict with the authorities for obstructing the streets. On one occasion they were ordered to divest themselves of their bells and ribbons, which, the Magistrate said, frightened the horses!

The Whitsun celebration was often ushered in with some ceremony. At Clifford's Mesne, for instance, the fiddler would go to the highest place in the village street at 6 o'clock on the Monday morning and there solemnly play the following air to summon the Morris men. The purpose of the little snatch of dance melody in the second strain was, he told us, "to entice 'em to dance."

THE MORRIS CALL.



We have since found that a variant of this tune was used at Field Town as a Morris dance, under the name of "Shepherds' Hey."

At Ducklington (Oxfordshire) the ceremonial was far more elaborate. At three o'clock in the morning on Whit-Monday three youths went out and cut withies, the bark of which they rolled up into three funnel-shaped horns, called "peeling" horns, pinning the bark together with the thorns of the blackthorn. By means of a double reed of willow, which was fitted into the narrower end, the horns emitted a penetrating, rasping sound, as loud as hooters. Roused at four o'clock by this strange music, the villagers assembled at the village-green to assist in raising the Maypole. This, which had been previously prepared, consisted of a stout pole about twenty feet long, to the top of which was attached a thinner pole of about the same length, the whole being profusely garlanded with "laylocks and golden chains." Directly the pole was placed in position the Morris men danced round it. The dance which they invariably performed was "Green Garters," which consisted of three figures, the Foot-up, Whole- or Half-rounds, and the Hey, the last two being repeated three times with varied and increasingly elaborate steps. These figures were no

doubt chosen because to them only would the pole present no obstruction. The Maypole remained in position throughout the week, and the Morris men danced round it every morning "for luck" before starting out on their daily rounds. Each evening a "Youth Ale" was held in a barn. At one end several barrels of beer were stored for refreshment; the villagers assembled at the other end, and sat at tables, smoking and drinking, while the Morris dancers performed on the middle of the floor. Sometimes the audience was a very large one—"as though it were a play," our informant commented.

The latter also told us the following story, which we repeat here, as it illustrates the reverent way in which the older generation regarded these traditional customs. He said that when he was a boy he was once sitting with his father by the side of a very old man on the morning of Whit-Tuesday, in full view of the Maypole. The Morris men came by, passed the pole, and were proceeding down the lane away from the village, when the old man suddenly stood up and, in a loud and angry voice, shouted out "Come back!" The dancers looked round, hesitated, and then returned; whereon the following conversation ensued: "Where are you going to?" "Bampton." "Very well! when you come back you'll have no pole to dance round." "Why?" "Because I shall cut it down."

This reminded them that they had forgotten to dance "Green Garters" round the pole before setting out, an omission which they proceeded forthwith to repair.

In some villages the first dance in Whitsun week was performed on the top of the church tower. This is very significant, because it is well known that in the early days of Christianity the priests allowed many of the pagan religious rites to be performed in the churches. In the Balearic Islands, for instance, at the present day, dancers closely resembling our own Morris men dance every year, at the Patronal Festival, in the chancel of the church

before the High Altar during the celebration of the Mass. Some such practice may possibly have obtained in pre-Reformation England, the dancers in later days being relegated from chancel to tower.

Kirtlington Lamb-Ale, which was held in the week following Whitsun week, was the rendezvous of the Morris teams of the neighbourhood. The Morris men were preceded by a shepherd in a clean, white smock leading a lamb decked out in ribbons, and every morning they danced "Bonny Green Garters" round the shepherd and his lamb. On the Wednesday in Whitsun week the lamb was killed and afterwards eaten by the dancers. There was a barn, too, to which those who wore bells on their legs were admitted by the "Lord and Lady" on payment of a shilling, which entitled them to a piece of cake and a quart of ale.

At Abingdon (Berkshire) the annual Morris celebration was held on June 21st. Two days before this date a mock Mayor was elected. The election was formally conducted; the voters, who had to be residents of Ox Street, polled their votes at the Mayor's house between six and seven o'clock in the evening. If there was no candidate, the ex-Mayor was re-elected. At the close of the poll the newly-elected Mayor was seated in a chair, decked with evergreens, and carried in procession up and down Ox Street. The procession was made up in the following way:—

(1.) A man carrying on a pole a large pair of ox's horns, held together by an artificial wooden mask, bearing the date 1700.

(2.) The Mayor, dressed in a "low-high-hat"* decorated with ribbons, flowers and feathers, a smock frock and red necktie, and wearing a sword covered from hilt to point with white rag or linen, and a money-box attached to a scarf round his neck.

* *i.e.*, Similar to those worn in the old days by stage-coachmen.

(3.) The ex-Mayor, similarly dressed, carrying the "glass," a wooden cup, shaped like a chalice, with a bull's heart in silver on the front, bearing the date 1700.

(4.) The Fool with his face painted, dressed in a round white hat, a long smock, knee-breeches with ribbons round the knees, yellow stockings, and low shoes with silver buckles.

(5.) The Musician.

(6.) Six Morris dancers in full costume.

The procession, which stopped at all the public-houses in Ox Street, was not allowed to go out of the street, or to collect money.

As June 20th was Fair day no dancing took place. On June 21st, however, the dancers made their appearance at seven o'clock in the morning, performed their first dance before the Mayor's house, and then worked through the town in the usual way. In marching from place to place the dancers were preceded by the Horn-bearer and the fiddler, with the Mayor and ex-Mayor on either side.

During the previous six weeks the dancers had practised once a week, an hour at a time, at the house of the Mayor, who, himself an old dancer, superintended the rehearsals.

In the forest of Wychwood a Whit-hunt took place annually in Whitsun week. Our informant was told by his father that in the old days the villagers were allowed to cut wood for their own use from Chase Woods, but that after this property was acquired by the Duke of Marlborough this right was annulled, a fallow deer being allotted to each parish in lieu thereof. Four parishes had this privilege—Hailey, Crawley, Curbridge and Witney.

At sunrise on Whit-Monday the villagers, armed with sticks and accompanied by their lurchers, met at Chase Woods to draw the covers. Four keepers, mounted on horses,

came with them, and brought ten or twelve bloodhounds. The villagers were not allowed to bring fire-arms, but had to run the deer down. When a deer was captured the first man in at the death had the right to cut its throat and to keep the neck and head for himself. The carcase was allotted to one or other of the four parishes. If the deer ran to Ramsden Heath the hounds were called off—it had reached sanctuary. In this way they hunted till noon, day by day, until the four deer were captured. Once, our informant said, a deer jumped right into his arms. He thought that he had caught it, but it was too strong and knocked him down!

Each day after the hunt was over the Morris men went out and danced in the neighbouring villages. In the evenings everyone met at the Forest Fair for dancing and prize-fighting. The last Whit-hunt took place between fifty and sixty years ago, and the Forest Fair was discontinued after 1857.

For further information concerning the Wychwood Forest Whit-hunt, the Kirtlington Lamb-Ale, &c., the reader should consult Mr. Percy Manning's paper, "Some Oxfordshire Seasonal Festivals," Folk-Lore, viii., pp. 307-324.

EXTRA CHARACTERS.

The six dancers are usually accompanied by a "ragman," whose office it is to look after the superfluous clothes of the dancers, a fiddler, and a Fool. In addition, there may be a Treasurer, a cake-and-sword bearer, a Moll, or a King and Queen. The hobby-horse, which in the old days invariably pranced by the side of the Morris dancers, has long since disappeared; we have never found a traditional Morris man who had so much as heard of one.

Of the characters above enumerated, the Fool is the most usual and the most important. He is called by the dancers the "Squire," or, occasionally, "Rodney." The former title is indicative of the high position that he has always held, viz., that of leader or master of the ceremonies. He is usually

one of the best dancers, and his stock joke on arrival is, "Here we be, masters! six fools and"—pointing to himself "one dancer."

Originally he was, no doubt, a very serious and authoritative person, and the comic rôle which he now plays is a comparatively modern development. His customary dress is a tunic made of brightly-coloured stuff or patchwork, edged with silver fringe, with a pad of bells on each shoulder, breeches, stockings of different colours, rings of bells round the ankles, and a hat, shaped something like a mitre, lavishly trimmed with artificial flowers, feathers, and animal skin. In his hand he always carries a short stick with a calf's tail at one end and a bladder attached to a string at the other. With this he keeps the crowd from encroaching upon the dancers, belabouring the wenches with the bladder and the men and boys with the tail. In one village (Brailes) the Fool blackened his face and wore a calf's skin slung over his shoulders. One of the chief duties of the Fool is, of course, to crack jokes and amuse the crowd during the intervals between the dances.

The sword-bearer walks in front of the Morris men as they dance in procession from place to place, holding before him a sword covered with ribbons and flowers, upon which is impaled a round tin, similarly decorated, containing a currant cake. Small pieces of the latter are cut with a penknife and distributed amongst the bystanders, to whom they are supposed to bring luck. The sword-bearer sometimes carries the "treasury-box," the key of which, however, is kept in the custody of the foreman or the Squire. At Ascott-under-Wychwood (Oxfordshire) this treasury-box was made of tin in the shape of a large heart, and was slung by means of ribbons round the neck of the bearer, resting on his breast. In one village the Treasurer was called the King or Master.

The King and Queen are serious characters, and walk in procession with the dancers, the King in front waving a

THE HEADINGTON MORRIS. MR. WILLIAM KIMBER, JUNIOR,
DANCER AND PLAYER.

sword in time with the music, the Queen following behind. The latter is impersonated by a man dressed in woman's clothes, and is attended by a boy carrying a chair. During the performance of the dances the King and Queen walk about arm-in-arm, and, when necessary, help the Fool to keep the crowd in order. The man-woman, so often present in these ancient Nature ceremonies, sometimes accompanied the Morris dancers, and was known as the Moll; in later and more sophisticated days, Maid Marian. At Brailes, the Morris men used to be accompanied by a character of this kind, a man dressed like a woman with a skirt and slouch bonnet, and ribbons on the shoulders.

In the Forest of Dean the Morris procession was headed by a man carrying a long pole with a large white flag, edged with blue and emblazoned with the name of the village. In the same district the two front dancers in the procession carried two swords apiece, one in each hand, with which they performed very complicated movements.

COSTUME.

The traditional Morris costume is a very elaborate one. In its details it alters from village to village, but in its general characteristics it varies very little.

Head-Gear.

The hat usually worn by the Morris dancer—not necessarily when dancing—is a black silk or beaver box-hat, with a band round the brim of many-coloured ribbons hanging in streamers down the back, and decorated with bunches of fresh or artificial flowers and occasionally feathers. Instead of flowers, two large rosettes were often worn, like cockades, one at each side. In some villages, "bowlers," similarly decorated, were worn instead of box-hats; or cricket-caps of coloured flannel, often with a distinctive badge above the peak.

Shirts.

These are of white linen, with pleated fronts and sleeves, and a small turn-down collar, with or without a tie. The shirts are decked back and front with small rosettes, bunches of coloured ribbons, and even brooches, scarf-pins, and other trinkets. In the Forest of Dean the Morris dancer used to wear upon his shirt as many as twenty yards of four-inch ribbon of various bright colours, arranged in double folds so as completely to cover the front and back. In some places, instead of ribbons, &c., or along with them, a double baldric is worn, crossed on the chest (*see* Plate facing p. 29), and hanging down over the thighs. The baldric is made of silk or patterned stuff upon which several rosettes are sewn, one on each breast and shoulder-blade, two on each thigh, and one at each intersection of the ribbons, back and front. At Abingdon (Berks) the men wore a waist ribbon, from which several gaily-coloured ribbons of various widths hung down to the knees; while double ribbons, about eight inches long, were attached to each shoulder, shoulder-blade and breast. Sometimes white woollen sweaters are worn over the shirts.

The only ornament on the sleeves are ribbons tied in a bow above the cuff and the elbow. These seem to have been invariable.

Trousers or Breeches.

In former days cord breeches, with ribbons round the knees, and rough woollen blue-grey or white stockings were invariably worn. At the present time white ducks or trousers of black cloth or white flannel are more usual.

Boots.

Morris men use the lightest boots that are compatible with the nature of the ground upon which they are to dance. Light boots are of course essential if the dancers are to foot it nimbly and spring lightly in the Capers and Uprights. It

should be understood that the traditional Morris is a silent dance, so far as the steps are concerned, being designed for performance on turf or the high road. The rhythm of the dance is marked by the bells only, not, as in step-dancing, by the patter of the feet. Consequently when Morris dancers perform indoors, or on wooden platforms, it is advisable to wear soft shoes—rubber-soled gymnasium shoes or, for men, tennis boots, are perhaps the most suitable—in order that the sound of the feet may be deadened and the true character of the dance preserved.

Bells.

The pads of bells worn by the dancers on both shins, midway between the knees and ankles (*see* Plate facing p. 20), form one of the most important and distinctive items of the Morris dress. They are sometimes called "ruggles," or "garters." A common form consists of a square or oblong piece of leather, slit to within about an inch of top and bottom so as to form four to seven vertical strips, upon each of which four to six latten bells are stitched. A braid or ribbon tie, which passes round the leg, is attached at top and bottom. The pad may also consist only of strips of braid running vertically between the ties (with, occasionally, two additional diagonal strips from corner to corner). Small, neatly made rosettes were sometimes sewn in the spaces between the bells. In one village, Bampton (Oxfordshire), the whole pad is covered with short pieces of coloured cloth, like a rag-mat, almost concealing the bells. The size of the pad varies in length from six to nine inches; in breadth from five to seven inches, the width being occasionally slightly more than the vertical measurement. The bells are usually uniform in size, but in some places it is customary to place large ones at the corners, or along the outer edges, and smaller ones in the middle. In past days treble bells would often be worn by the dancers of one file and tenor bells by their partners. There are records, also, of bells with four different tones.

To put on the pad by means of the ribbons or braids mentioned above, the top tie is bound firmly round the leg; the lower one is loosely tied, so that the pad may sway to and fro in time with the steps, and so ring more loudly.

Sticks.

In stick dances each dancer carries a stick in his right hand, or sometimes two, one in each hand, from twenty to twenty-six inches long and from three-quarters of an inch to an inch and a quarter or more in diameter. The sticks were either plain and unvarnished, or painted red, white (or orange) and blue in bands, spirally like a barber's pole, or in three equal bands, white (or orange) in the middle of the stick and red and blue at the ends. At Brackley (Northants) the Morris men used "sally" (*i.e.*, willow) sticks, twenty-six inches long, with the bark peeled off. At Ilmington (Warwickshire) the sticks were painted black, thick in the middle and tapering to each end like a rolling-pin. At Headington the sticks, painted red, white and blue in equal bands, were only seventeen inches in length and as thick as a stout broom-handle.

Handkerchiefs.

In all dances in which sticks are not used, each dancer carries two white handkerchiefs, one in each hand, made of stout material, and long enough to reach within an inch or so of the ground when the arms are hanging down by the sides. The handkerchiefs are held in various ways. Ordinarily, one corner is clasped between the thumb and forefinger; but sometimes, as at Headington (Oxfordshire) (*see* Plate facing p. 29), the four corners are gathered together and the handkerchief held in a bunch. For the sake of security, the handkerchief is often tied to the middle or little finger with a sailor's reeving knot, or attached to the links of the shirt-cuff. Sometimes a knot made in one corner is passed between two of the fingers; or two diagonal corners

are tied together, and the handkerchief held like a sling. In all dances in which hand-clapping occurs, handkerchiefs, if used, are tied to the fingers.

Coloured handkerchiefs are never used.

As the Morris is, traditionally, a man's dance, nothing is to be learned from the past respecting the dress which women Morris dancers should wear. Women can, however, conform to tradition by dressing alike, thus preserving the impersonal character of the dance; and this they are strongly advised to do. The movements necessitate a short skirt, six to nine inches off the ground. Pads of bells may be worn upon the shins, as by men, or, if preferred, five or six bells may be stitched on to an elastic band and slipped over the ankle. In other respects women dancers must dress as they please. They are, however, advised to avoid foreign peasant costume, fancy dress of any kind, and above all the dress of the conventional village maiden of the operatic stage; when dancing indoors they should wear nothing on their heads, neither bonnets, hats nor caps.

THE MUSIC.

The pipe and tabor were at one time the traditional instruments of this country, and until recently they were almost invariably used to accompany the Morris dance. Although they fell into disuse less than a generation ago, we have only once seen and heard them played. We have, however, secured two specimens of the instruments and have experimented upon them, and in a manner learned how to manipulate them. In this we were helped by the description given by Mersennus, an early writer on musical instruments (1627), in whose treatise the pipe and its scale are carefully explained.

The pipe—often called the "whittle," "whistle" or "fife"—is a small wooden, cylindrical flûte à bec or flageolet, about thirteen inches long and of small diameter. At the upper end it is fitted with a whistle attachment, the tongue of which is usually made of metal; while at the lower end it is pierced with three holes, two in front to be stopped by the first and second fingers, and one at the back for the thumb. The pipe can therefore be held and played with the fingers of one hand, the left, leaving the other (the right) at liberty to tap or "dub" the tabor, which is suspended from the left wrist by means of a leathern thong.

The scale is diatonic, and its compass an octave and three notes. In addition, it is possible to sound the first four notes of the lower octave, but these are too faint to be of any practical value.

The tabor, often called the "dub," is a small, shallow drum or double tambourine; the words "tabor" and "tambour" are onomatopœic, and derived from the same root. The frame, which is usually made of wood, is decorated with bunches of ribbons, and sometimes rudely carved. The parchment sides —one of which is fitted with a snare, should, we were told, be cut from an old will or testament, because the skins upon which these were engrossed were peculiarly resonant!

The whittle and dub, after they fell into disuse—apparently because the younger men would not, or could not, learn them—were superseded by the fiddle, concertina, or melodeon. Many old Morris men have told us that they gave up dancing when the pipe and tabor were superseded by the fiddle, because they found it impossible to dance to the latter instrument. Probably they missed the rhythmical support of the drum-notes; but the sound of the pipe and tabor is so distinctive that one can well understand that those who had never heard any other instrument might find it difficult to become reconciled to anything else.

The Morris airs have, of course, suffered considerable change in the transference from pipe to fiddle or concertina;

we have found that of the tunes which we have noted down from fiddlers, &c., only very few are capable of being played on the more ancient instrument.

The Headington Morris tunes given in the music-book were noted from Mr. William Kimber, jun., a first-rate performer on the concertina. The Headington men seem always to have danced to a fiddle until thirty years ago, when their fiddler, old Frank Cummings, died. Another fiddler, George Young, took his place, but only for a year or two—*i.e.*, until 1887, when the old Morris side was disbanded. At the revival in 1899, yet another fiddler, Mr. Cox, was pressed into service, one of the older dancers teaching him the tunes by humming them to him. But he never played the jig airs, and he very soon retired. His place was, in turn, taken by Mr. William Kimber, jun., who was playing for the side when we first saw the Headington men dance in 1899. Mr. Kimber learned the tunes from his father, who was foreman of the original side—*i.e.*, up to 1887. Mr. William Kimber, sen., was not only a dancer, but an excellent musician as well, and no mean performer on both fiddle and concertina. During the last few years of the life of the original team he often left the ranks of the dancers to act as substitute for the regular fiddler, who was then getting very old. The Headington tunes, as we noted them, can therefore be traced through Mr. Kimber and his son directly to the original fiddler, Frank Cummings, and are therefore as authoritative as, in the nature of things, traditional tunes can ever be.

The Ilmington tunes were sung to us by Mr. Michael Johnson, one of the old dancers, and his nephew, Mr. Michael Handy, who danced in the revived side. When the side was reconstituted in 1887, James Arthur played for the dancers on the pipe and tabor, as his father had done before him. But he died many years ago, so there was nothing for it but to depend upon the memories of the dancers.

We have taken down nearly three hundred Morris tunes, counting variants, in the Midlands of England. A few of these are well-known Country Dance airs; some have clearly been derived from song-tunes, mostly traditional; but a large number cannot be traced to either of these sources. Of the tunes belonging to the dances described in this book, the following must be placed in this last category: Shepherds' Hey, Trunkles, Bean-setting, and Laudnum Bunches. Some of the tunes have words to which, in the absence of the fiddler, they were sometimes sung by the dancers or the bystanders. These were very often mere jingles, or nonsense rhymes, not the original words, which in most cases could not have been sung at the requisite speed. At North Leigh (Oxfordshire) it was the custom of the Morris dancers to interrupt the dance immediately before the final figure and, standing in column, to sing the tune once through before concluding the dance.

We append a few notes on some of the tunes published in connection with this volume:—

"Rigs o' Marlow."

This air is printed in Burke Thumoth's Collection of Irish airs (1720), in Holden's "Old Irish Tunes" (1806), and in "Songs of Ireland" (Boosey).

T. Crofton Croker quotes the words of the original song in "The Popular Songs of Ireland" (1839), of which the first stanza is as follows:—

Air—"Sandy lent the man his Mull."

Beauing, belling, dancing, drinking,
Breaking windows, damning, sinking,
Ever raking, never thinking,
Live the rakes of Mallow.

Mr. Kimber could only give us the first stanza of the

Headington song, which, it will be seen, is quite different from the Irish words :—

When I go to Marlow Fair
With the ribbons in my hair,
All the boys and girls declare,
"Here comes the rigs of Marlow."

Mallow is in County Cork and was a fashionable watering-place in the eighteenth century, when it was known as the "Irish Bath." Croker says that the young men of that fashionable water-drinking town were proverbially called "the rakes of Mallow"; and he adds: "A set of pretty pickles they were, if the song descriptive of their mode of life, here recorded after the most delicate oral testimony, is not very much over coloured."

Neither the Oxfordshire nor the Gloucestershire Morris men, from both of whom we recovered this tune, had probably heard of Mallow; it was natural enough, therefore, to substitute Marlow, which of course they know very well.

"Country Gardens."

This is the prototype of "The Vicar of Bray," and Mr. Kidson tells us that he has it in an old book of airs under the more ancient title. It is also called "The Country Garden" in Playford's "Dancing Master," and in Chappell's "National English Airs" (Nos. 25 and 23). Chappell gives it in 3-4 time, and remarks that it then becomes "a plaintive love ditty instead of a sturdy and bold air." The following words are sung in Headington :—

Old woman, if you please,
Will you come along with me
Into my fine country gardens?

"Constant Billy."

This is a variant of the "Constant Billy" printed in Playford's "Dancing Master" (1726), and also in one of

Walsh's dancing books. It is also in Gay's "Beggar's Opera," where it is set to the words "Cease your funning" (*see* "English Folk-Song: Some Conclusions," p. 113). Mr. Kidson tells us that the air is known in old books as "Over hills and lofty mountains," or "Lofty mountains."

The well-known Welsh air, "The Ash Grove," is but another version of the same tune; but whether Wales derived the air from England, or *vice versâ*, is a moot point. The matter is discussed at some length in Chappell's "Popular Music of the Olden Time" (p. 665), to which the reader is referred.

The words of the first stanza, as the Headington men sang them, are as follows:

O Constant Billy,
Shall I go with 'ee?
O when shall I see
My Billy again?

At Bampton the words were:

O my Billy, my constant Billy,
When shall I see my Billy again?
When the fishes fly over the mountains,
Then you will see your Billy again.

"Blue-Eyed Stranger."

Mr. Kidson tells us that this is a variant of "The Mill, Mill, O," in "Orpheus Caledonius" (1725). It is a variant also of a well-known English folk-song, "Just as the tide was a-flowing," a version of which is printed in "Folk-songs from Somerset" (II., No. 37, and note). It has been found in a modal form by Dr. Vaughan Williams and other collectors. The words are on a broadside by Bloomer of Birmingham.

"Shepherds Hey."

The air that we print is the one to which the Bidford Morris men dance. We have not altered it, as the Ilmington

tune is practically identical. At Salperton the Morris men used to sing the following words:—

Her feet were cold,
Her hands were warm,
But her heart was chilled
In many a storm.

Her head was right
But her heart was wild,
And he never came back
To claim her.

At Ducklington the words were:—

I can whistle,
And I can play,
And I can dance
The Shepherds' Hey.

Miss Lucy Broadwood sees in this air a variant of the Brittany folk-song, "Ann Aliké"; but of this we are somewhat sceptical, believing that the likeness, such as it is, is merely adventitious.

"The Maid of the Mill."

This was composed by Shield for his opera, "Rosina," which was produced at Covent Garden in 1783. The air is very popular with Morris dancers, and we have found it in some form or other (usually modal) in many villages. The only version we could find in Ilmington was a very poor one, so we have substituted another, in the mixolydian mode, that was used by the Morris men of Lower Swell (Gloucestershire). Two additional variants are printed in Set V., one in the major, the other in the mixolydian mode.

"The Old Woman Tossed Up."

This is a variant of the once famous political song, "Lilliburlero," which, it has been said, "contributed not a

little towards the great Revolution of 1688." The tune has been attributed to Purcell, but upon very slender evidence; it is almost certainly a genuine folk-air, possibly of Irish origin. The words of the nursery rhyme to which it is often sung are as follows:—

There was an old woman tossed up in a basket
Nineteen times as high as the moon;
Where she was going I couldn't but ask it,
For in her hand she carried a broom.

Old woman, old woman, old woman, quoth I,
O whither, O whither, O whither so high?
To brush the cobwebs off the sky!
Shall I go with thee? Ay, by-and-by.

(Halliwell's "Nursery Rhymes," p. 57.)

"The Cuckoo's Nest."

A modal form of this air is printed in "Morris Dance Tunes," Set VII.

"The Black Joke."

This tune, which is very popular with Oxfordshire Morris men, has nothing in common with the tune of the same name printed in the "Petrie Collection of Ancient Music" (No. 574). The following words used to be sung to it by the Ilmington dancers:—

There was an old woman as I have heard say,
She tickled everything that came in her way;
A, O, fiddle-de-dee.

She tickled the cows and she tickled the calf;
She tickled the pigs and she made them to laugh;
She tickled the cows, she tickled the calf;
She tickled the pigs and she made them to laugh;
A, O, fiddle-de-dee.

"The Tideswell Processional Morris."

This tune in varying forms, and associated in every case with a processional dance very similar to that described in the text, is found in several places in England, *e.g.*, at Winster (*see* "Morris Dance Tunes," Set III.) and Castleton (*see* "Folk Lore," vol. xii.) in Derbyshire, at Middleton in Lancashire (*see* "Lancashire and Cheshire Morris Dances," p. 1), and at Helston in Cornwall (*see* "Songs of the West," p. 48).

No words are sung to this air at Tideswell, but at Castleton the dancers often sing the following lines to a very similar tune:—

Thou don't know and I don't care
What there is in Bradda [*i.e.*, Bradwell].
Old cow's head and a piece of bread
And a pudding baked in a lantern;
A fayberry loaf [*i.e.*, gooseberry pasty] and an oakum [oaken?] pie,
What there is in Bradda.
A bit for me and a bit for thee,
And a bit for the Morris dancers.

This form of processional dance is closely allied to the Farandole of Southern France; indeed, it is possible that "Furry-dance" and "Hal-an-tow," the names by which the Helston dance is known, may each be a corruption of "Farandole."

THE DANCE.

The Morris is, traditionally, a man's dance. Since, however, it was revived a few years ago it has been freely performed by women and children. Although this is not strictly in accordance with ancient usage, no great violence will be done to tradition so long as the dance is performed by the members of one sex only; none but the pedant, indeed, would on this score debar women from participation in a dance as wholesome and as beautiful as the Morris. As a matter of fact, many of the movements can be executed by women quite as well as by men, even if not identically in the same way. Women, however, would be wise to avoid those dances in which such essentially masculine movements as the "Gallery," the "Kick-jump," &c., occur. At its best a woman's Morris must always be of the nature of a free translation rather than an exact reproduction of the traditional dance. As regards children, it should be remembered that the Morris makes great demands upon the physique, and that it may easily be harmful to the immature. Where girls and boys are concerned the dance should, therefore, be used with discretion.

The Morris is not an easy dance. Indeed, a great deal of the bad dancing which has disfigured the present revival must be attributed to the failure, on the part of teacher and student alike, to realise this elementary fact. Somehow or other the idea seems to have got abroad that anyone could teach, and anyone could learn, this dance. So far from being a simple dance, the Morris is technically, especially in its higher developments, an extremely difficult one. Like many dances of which the figures and evolutions are comparatively simple, its steps and hand-movements are very intricate. It is not everyone's dance, nor has it ever been so regarded by traditional dancers.

The Morris is not a social dance—one, that is, which is danced chiefly for pleasure. It is, primarily, a spectacular dance; its purpose is, or was, to provide an exhibition or pageant at holiday time for the entertainment of the onlooker. It was, too, a professional dance. The performers were picked men, chosen, after competition with other aspirants, because of their agility and the possession of certain specific qualities. In these respects the Morris is the direct antithesis of the Country dance which was the social dance of the village, in which both sexes took part and danced primarily for their own pleasure, not for show or the enjoyment of others.

Hence it follows that the Morris, if it is to be ideally presented, must be executed in its every step and movement with precision and finish, and brought to the highest pitch of excellence. To attain to this, close attention must be paid not merely to the proficiency of each individual dancer, but to the *ensemble* as well—that is, to the appearance of the side as a whole. The lines, for instance, must be straight, the files parallel, and the distances between the dancers equal, so that every figure and evolution may be performed symmetrically and rhythmically. This, at any rate, is the ideal at which the best traditional exponents of the dance seem always to have aimed.

Above all, the performers must be infected with the true spirit of the dance. The Morris is something more than a severe, cold, unemotional dance, even if it cannot justly be called a merry, exuberant one. The movements, though forceful, masculine and strong, must nevertheless be easily and gracefully executed, with restraint, too, and dignity, even solemnity at times. The ability to do this is not easily acquired. Grace and strength are qualities not usually associated together, nor easily combined in the proper proportion. The dancer must have complete control over his limbs, and attain a balance and supple poise of body which the tyro cannot expect to acquire until, after prolonged practice, the co-ordinated movements of arms, body and feet

have become automatic. In the early stages the beginner is advised not to be afraid of erring on the side of force and strength; it is easier to tone down and modify coarse and uncouth actions than it is to put vitality into a tame and lifeless performance—and the Morris is a forceful, virile dance or it is nothing. To be able to reflect the true spirit of the dance is, no doubt, largely a question of technique; the learner need not, therefore, be discouraged if at first he is unable to hit the happy medium between force and "go" on the one hand, and grace and restraint on the other.

Before embarking upon the technical discussion of the dance, a few general observations must be made concerning the principles which have guided us in the work of investigation and collection.

Broadly speaking, our aim has been to give, in plain, unambiguous language, an accurate, technical description of the steps, figures, &c., of the Morris dance, and in this way to pass on to others the knowledge which we ourselves have derived, at first hand, from traditional dancers. Early in our investigations, however, we found that it was by no means easy to extract from the Morris men information that was clear, definite, and precise. For we found that our authorities were not always in agreement among themselves in practice or precept; that even individual dancers would, within certain limits, vary their steps and methods of dancing. From this perplexing situation there was, clearly, but one avenue of escape, viz., first of all to note down what we actually saw; afterwards to compare the several variants thus harvested; and, finally, to choose for publication those dances and those steps and movements which, in our judgment, seemed to be the best and most accurately to represent the type. Our principle, therefore, has been to select, not to generalise. That is to say, we have made no attempt to combine different variants, but merely to select those which we believed to be the most representative. With one or two exceptions, presently to be explained, everything that we have set down

in these pages is, therefore, what we have actually seen; we have consciously altered nothing.

The difficulty is, of course, one with which all collectors are familiar. Instability, the tendency to change, is inherent in, and must always be the invariable characteristic of, things which have survived solely by tradition. Finality is, in the nature of things, unattainable; like the horizon, it recedes as you approach it. After all, it must be remembered that variation, though it may, of course, connote corruption, is far more often indicative of health, growth, and vitality; of evolution, that is, not devolution.

By way of illustration we may instance the Morris-step. It has been said that no two traditional dancers perform this step in exactly the same way. Literally, of course, this is so. But then no two men walk alike; indeed, no two individuals do anything in precisely the same fashion, more particularly those things which are elemental in character. And yet we all know what we mean by walking, and are able to distinguish it from ambling, running, trotting, and other similar movements. Similarly, those who have studied the traditional Morris dance, who have carefully observed the way in which the Morris-step is performed by competent village dancers in many different parts of the country, know what the step is, are able to differentiate it from other steps, and ultimately, by noting the limits within which individual variation takes place, to tabulate its essential characteristics. And it is these, of course, which we have endeavoured to set forth in the following pages.

As already stated, we have in certain cases found it necessary to vary in our instructions what we have seen and noted down. The order of the feet is a case in point. Although we have ample evidence that traditional dancers are fully alive to the importance of this question,* we have frequently found them, in practice, very careless. Many of

* Mr. Percy Manning was told by an old dancer that when his side was competing against another team, although they were the better dancers, they were "beat before they begun," for one of their men started off with the wrong foot. Having lost, they had to pay for a dinner for both teams.

the best dancers have, however, told us that their rule, whatever their practice, was to begin with that foot which would most easily start them on their journey—*e.g.*, the left foot in moving or turning out to the left, the right when dancing in the opposite direction—unless they were debarred from doing so by some superior consideration. As this is obviously a sound maxim we have adhered to it throughout our instructions, even where this has compelled us to alter what we have actually seen and noted down.

In some of the figures, to have given precise instruction on this point would have necessitated several additional diagrams. In these cases we have left it to those concerned to vary the instructions in accordance with the principle above enunciated. A change of foot can easily be effected by the suppression or interpolation of a hop; and, by way of illustration, we have in some instances indicated where and how this should be done.

Another troublesome question was the discovery of the principle which governed the direction in which a turn should be made—*e.g.*, in facing front or forming column. Eventually we found that the rule observed by the best dancers was, whenever possible, to turn outward, not inward. Here again, for uniformity's sake, we have adhered to one rule throughout our instructions, even though, in doing so, we have sometimes had to change what we had actually observed.

But by far the most perplexing question has been that of the hands. Of all the movements in the Morris dance these are the least stereotyped and stable. Careful observation has, however, enabled us to determine the limits within which this variation is usually confined. Consequently we have found it possible to set down what in our opinion may fairly be considered the average and normal practice of Morris dancers. In doing this the exigencies of notation have forced us to prescribe certain movements to be made in unison by all the dancers of the side. This, if carried out with military exactitude, will of course produce an effect of

regularity and precision which is not in accordance with tradition. The only way in which this difficulty can be met is for dancers first of all to learn carefully and accurately the movements as described, and then to allow themselves a certain latitude in the execution of them. Those who have assimilated the character of the dance will then probably be able to vary the movements after the manner of traditional dancers.

In the description of the steps, evolutions, &c., now to be given, the following technical terms and expressions will be used :—

"Clockwise" (cl.) and "counter-clockwise" (c.-cl.) refer to the direction of circular movements.

To "pass by the right" is to pass right shoulder to right shoulder ; "by the left," left shoulder to left shoulder.

A whole turn = 360°.

A three-quarter turn = 270°.

A half-turn = 180°.

A quarter-turn = 90°.

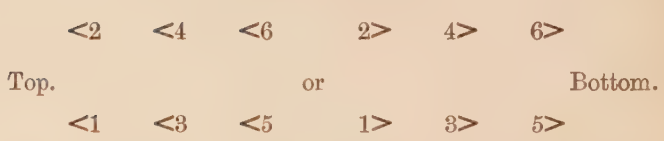
FORMATION.

There are two species of Morris dance, the Set-dance and the Jig or Solo-dance.

Ordinarily, the set-dance is performed by a team or "side" of six men, standing in two files, three in each row. The dancers in the two files may either face each other, as in the "longways" Country Dance, or face in the same direction, up or down. These two formations are called, respectively, Front (Fr.) and Column (Col.). When standing in Column and facing up—*i.e.*, towards the music—those in the left file are numbered, counting from the top, 1, 3 and 5; those in the right file, 2, 4 and 6, thus:—

FRONT FORMATION.

COLUMN FORMATION.



The arrow-heads in the preceding diagrams represent the dancers, the angles pointing in the direction in which they are looking.*

* In the old chorographic books the apex of the angle represented the backs, not the faces, of the performers.

The dancer at the top of the left file, No. 1, is the leader or foreman of the side. It is his duty, by way of reminder, to call out the name of each figure as it occurs in the dance, "Corners," "Back-to-back," "Hey," and so forth.

Nos. 1 and 2, 3 and 4, 5 and 6, are called "partners," "opposites," or 1st, 2nd and 3rd couples or pairs; Nos. 1 and 6, 2 and 5, 3 and 4, "corners"; while Nos. 3 and 4 are, in addition, sometimes known as the "centres."

The distance between adjacent dancers in the same file should not be less than five to six feet; that between the files will vary according to the nature of the dance, but should always be as great as circumstances will allow. In Corner dances the formation should cover as much ground as possible.

Whatever the initial position taken up by the dancers, the same formation must be preserved intact throughout the dance—that is to say, whenever the performers, after or during the execution of any movement, return to their original positions, the lines should be straight, the files parallel, and the distances between adjacent dancers equal.

Close attention must therefore be given to the drill and discipline of the side as a whole. Indeed, it is essential that each dancer should realise that he is but one member of the side, and that the regulation of his movements in relation to the other dancers is at least as important as his own individual proficiency.

STEPS.

The Morris Step.

Let the learner stand at attention and begin to mark time at an elastic trot: right—left – right—left, treading on the ball of the foot only, and springing from one foot to the other as

in the military "double." Instead, however, of bending each knee by turns and *picking up* the feet alternately, he must keep the knees straight, and bring each foot *forward* alternately in a sharp swing (almost a jerk) of some fifteen to eighteen inches.

This constitutes the Morris step in its elementary form, and will be marked in the music diagrams thus :—

r. (step on the right foot).

l. (step on the left foot).

As soon as the learner has acquired it as a stationary step, he may practise it as a forward trot instead of a mark-time. In moving forward, the distance traversed in any given number of steps should be small: for the learner a yard in four steps may perhaps be suggested as a *maximum*. If he attempts to "step out" and "cover the ground" he will lose the character of the step; moreover, he will find that in the dances the distance traversed in four steps is, perhaps, as frequently under a yard as over.

Rowing men find more than twenty points to be observed in the pulling through of a single stroke; the Morris step is more simple, but the following table may help the beginner to acquire a satisfactory style :—

The Free (or Swinging) Foot and Leg.

1. The movement of the free foot is, as has been said, a sharp *swing*, not a *lift*: the thigh of the free leg is swung forward and backward, never lifted up.

2. The free leg should swing naturally and easily from the hip-joint; the knee must be straight, but not rigid—indeed, it is better that the knee should be slightly bent than that it should be consciously stiffened.

3. The dancer will find that the extent of the swing is to a great degree naturally defined for him by his own balance (the throwing forward of the leg must not be enough to force him to lean backwards in order to counteract it) and by the time of the dance. As a rule, however, it may be said to be not more than fifteen to eighteen inches, the heel of the free foot at the furthest point of the swing being some three inches, roughly, from the ground, and four to six inches in front of the toe of the supporting foot.

4. The toe of the swinging foot must not be pointed, nor the heel thrust forward; so long as the ankle is loose and flexible the foot will fall of itself into the right position—roughly, the angle between the shin and the instep should be rather more than a right angle.

The supporting Foot and Leg.

5. The step is executed wholly on the ball of the foot, not the toe; the heel, though always close to the ground, should never touch it.

6. The knee of the supporting leg naturally bends *slightly* for the spring.

General.

7. The dancer should hold himself upright, in an easy, loose posture, shoulders square, head erect.
8. He must not straddle his legs—"cover" too much ground, as the Morris men say—nor sway from side to side.
9. He must swing his legs equally. The beginner often fails to swing one leg (usually the left) as far forward as the other.

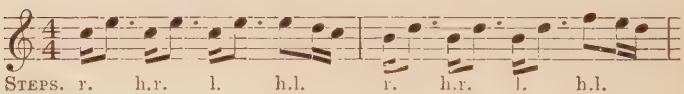
10. He must remember that the Morris step is of the nature of a running, not a walking, movement. To omit the spring from one foot to the other, thus converting the step into a walk, is a serious fault.

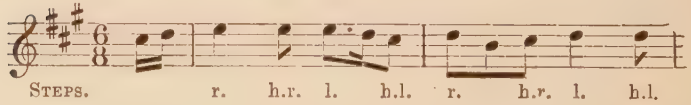
The 4/2 and 6/2 Steps.

In this, the easiest form of the Morris step, a hop is interposed between each step. By a hop is meant taking a light spring off the supporting foot, and alighting on the same foot. It will be marked in the music diagrams thus:—

h.r. (hop on the right foot).

h.l. (hop on the left foot).

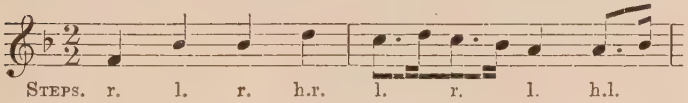
Ordinarily, the step and the hop together occupy half a bar of the music. In tunes in simple time the steps fall on the first and middle beats of the bar, the hops on the second and fourth divisions, *i.e.*, midway between the steps. This is called the 4/2 step, and will be marked in the music diagrams thus:—

In tunes in compound time, say 6/8, the steps fall on the first and second beats of the bar, and the hops on the third divisions of each beat, that is, on the third and sixth quavers of the bar. Consequently, in tunes in compound time the steps and hops fall unevenly, the steps taking twice as long to perform as the hops. This is called the 6/2 step, and will be marked in the music diagrams thus:—



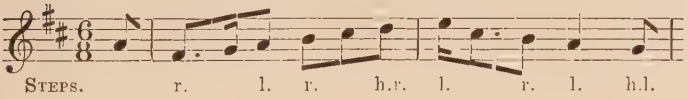
The 4/3 and 6/3 Steps.

This variety of the Morris step occupies a whole bar in performance, and consists of three steps, on alternate feet, followed by a hop on the last supporting foot. It will thus be seen that when this step is repeated the bars will begin alternately with right and left feet.

In tunes in simple time the three steps and hop fall, successively, on the four divisions of the bar, that is, at equal intervals of time. This form of the step is called the 4/3 step, and will be noted in the music diagrams thus :—



In tunes in compound time, say 6/8, the second step and the hop will fall on the third divisions of the first and second beats of the bar—*i.e.*, on the third and sixth quavers respectively—and must therefore be executed in half the time of the first and third steps. This is called the 6/3 step, and will be marked in the music diagrams thus :—



In the execution of the above steps it will be found that, except in very slow time, it is practically impossible to swing forward the free leg the full fifteen or eighteen inches when step follows step. When, however, the step is followed by a hop, there will always be time to do this and even to hold the leg at the furthest point of its swing in front of the body for a moment or two. Some Morris men will on these occasions shake the free leg—"to make the bells ring" they say. The beginner, however, had better not attempt this variation.

The Caper.

This is an ordinary Morris step with an exaggerated spring; indeed, the spring should be as high as possible, or as high as the time given by the music will allow. The springing leg must be in line with the body, which must be erect. The free leg is swung forward in the same way and as far as in the Morris step, but no further. Some Morris men habitually "shiver" the leg in the caper, that is, shake the free leg as described above.

In the music diagrams the Caper will be distinguished from the Morris step by the use of capital letters, thus :—

R. (caper on the right foot).
L. (caper on the left foot).

The Side-Step.

This step may be danced in a stationary position, or moving forward or backward.

When it is executed in a stationary position, one foot is swung in front of and across the other, and placed on the ground parallel to, and from four to five inches away from it. The weight of the body is then successively transferred from one foot to the other and a rhythmical, rocking movement set up, the feet being raised alternately an inch or two from the ground. The centre of gravity of the body must always be directly above the supporting foot. The extent of these oscillations varies with each dancer and, to some extent, with the nature of the dance in which the step occurs. Some dancers habitually emphasise the rocking movement, while with others it is scarcely perceptible.

In advancing or retiring at the Side-step one foot is placed from six to nine inches in front of the other, and in line with it. The step then becomes akin to the *chassé*, one foot chasing the other, except that the dancer rocks to and fro as he moves. This rocking movement, however, is less marked than when the step is performed in a stationary position.

Usually, the course of the dancer is diagonally to his right or left, according as the front foot is right or left. Consequently, when the relative position of the feet is periodically changed, the dancer will pursue a zigzag course.

Whenever the Side-step is used, the body should be twisted at the hips into line with the feet, right shoulder over right foot, left over left, and the head turned so that the eyes look over the front shoulder. Ordinarily, the head and body are held erect; we have, however, seen dancers incline both slightly backward.

The Side-step is, perhaps, the most graceful, as it is indubitably the most troublesome of all the steps of the Morris dance. The difficulty lies in adapting the step to the character of the dance, or of the music. Sometimes as, for example, in "The Old Woman tossed up," the Side-step is executed with the greatest vivacity and spirit; whereas in "Trunkles" it is danced with almost a languishing, lackadaisical air.

The Side-step will be marked in the music diagrams by means of two rows of symbols. In the upper line the symbols will show the steps in the usual way; in the lower line, after the letters s.s. (Side-step), the relative position of the feet will be indicated by the symbols r.b. (right foot behind) or l.b. (left foot behind), followed by a line which will be continued until the position of the feet is changed, thus:—

r. l. r. l. | r. l. r. h.r. | l. r. l. r. | l. r. l. h.l. |
s.s. l.b._____ r.b. _____

The Cross-Back-Step.

In this step the feet are alternately crossed and thrown apart in a scissor-like action, in the following way.

One foot, say the right, is placed close behind the other, so that the right toe is within an inch or two of the left heel. The toes must be well turned out, and the weight of the body equally distributed between the feet. This is the first position.

A low spring is now made on to the two feet, which are uncrossed and thrown apart about twelve inches or less. This, the second position, is immediately followed by a spring back to the first position, this time with the left foot behind the right. These two movements, alternately repeated, constitute the Cross-back-step. The step must be executed throughout on the balls of the feet and may be performed in a stationary position or moving backward. It must never be used in going forward. The beginner is cautioned not to throw his feet too far apart in the second position.

In the diagrams the step will be indicated by two rows of symbols. In the upper line the two positions above described will be marked, respectively, r.b. (or l.b.)—*i.e.*, right (or left) foot behind; and f.a. (feet-apart). In the lower line the letters x.b.s. (Cross-back-step) will be placed, followed by a line, continued while the step lasts, thus:—

| r.b. f.a. l.b. f.a. | r.b. Ju. |
x.b.s. _____

The Jump.

The jump is made with straight legs and as high as the ability of the performer or the time allowed by the music will permit. The dancer should alight on the balls of his feet, and then, if opportunity offers, lower the heels to the ground.

When the Jump is made without change of position, it will be marked in the music diagrams thus : –

Ju.

If, however, the dancer changes front as he jumps, it will be marked in the following way :—

j.

Feet-Together.

This is the posture known to professional dancers as "first position"—*i.e.*, both feet flat on the ground, heels touching, toes turned out.

This will be marked in the music diagrams thus :—

f.t. (feet-together).

HANDS.

Down-and-up.

The arms, loose but straight, are held forward horizontally at shoulder-level, and then smartly swung down, and as far back—*i.e.*, behind the body—as they will go without strain, and without throwing the dancer off his balance; the arms are then immediately swung forward and up again to shoulder-level. Throughout these movements the wrists must be kept level so that the hands and arms are in one straight line. The arms must never, intentionally, be bent at the elbows.

In the music diagrams these movements will be marked:—

Down or d.

Up or u.

Sometimes in the forward swing the arms are swung a little higher than shoulder-level, and slant upwards at an angle, roughly, of fifteen to twenty degrees from the horizontal. This will be marked in the music diagrams:—

h.u. (high-up).

The Swing.

This is a similar movement to Down-and-up, but executed less vigorously and with arms bent at right angles at the elbows. In the forward movement the hands approach and very nearly meet each other in front of the body, at breast-level; in the backward swing they move apart and away from the sides. We have occasionally seen dancers straighten the elbows in the backward movement; usually, however, the swing is confined to the shoulder-joint. The length of the swing is, roughly, eighteen inches; the movement is a quiet, easy one, and should have somewhat of a jaunty,

swaggering appearance. In the music diagrams these movements are marked thus :—

s.f. (swing forward).
s.b. (swing backward).

When the Swing is used with capers, or otherwise as indicated, the arms are swung forward and backward more vigorously and further—in the forward swing the hands should rise twelve or eighteen inches above the head. This will be marked in the music diagrams thus :—

s.h.f. (swing high forward).
s.h.b. (swing high backward).

Straight-up.

The arms, loose but straight, are smartly swung forward and up until they are erect (or nearly so) above the head, in line with the body. This movement, which usually accompanies the Jump, will be marked in the music diagrams :—

s u. (straight-up).

Circle.

The arms, well bent at the elbows, are raised until the hands are about eight inches immediately above the forehead, and fourteen inches apart. The hands are then simultaneously swung round in circles, first inward and toward each other, and then outward and apart, each hand describing a circle in a horizontal plane, the right hand clockwise, the left counter-clockwise. The swinging movement is executed partly by the wrist and partly by the forearm ; the upper arm must not be allowed to move.

Each circular movement is made in half a bar of the music, the hands moving inward and toward each other on the accent—*i.e.*, on the first and middle beats of the bar.

In the music diagrams this will be marked :—

Circle.

The Twist.

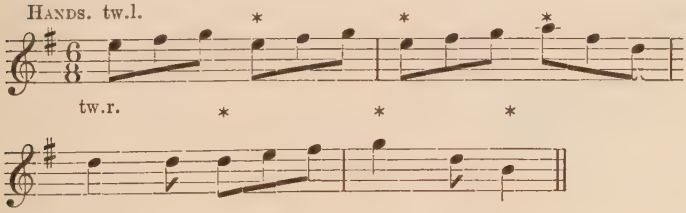
The arms, well bent at the elbows, are held so that the hands are twelve inches or less in front of the body, a little above chin-level, and about two and a-half to three feet apart. The position is approximately that shown in the picture of Kempe (*see* plate facing p. 20). The hands are then twisted in the way described in the previous hand-movement, Circle, the circular movement being executed partly by the forearm, but mainly by the wrist. The upper arm must be motionless.

This will be marked in the music diagrams thus :—

tw. (twist both hands).

When one hand only is twisted, the arm is less bent at the elbow, thrust forward less (*i.e.*, nearly in line with the body), and higher, the hand being six inches or more above head-level. This will be marked,—

tw.r. (or l.).

When the twist is repeated, each successive movement will be marked with an asterisk, thus :—

Waving.

The arms, well bent at the elbows, are held so that the hands are about twelve to fifteen inches in front of the body and about four or five inches apart, at breast-level. The hands are then swung round in large circles, in a vertical plane, the left-hand moving counter-clockwise, the right clockwise. The movement, which must be executed with the greatest

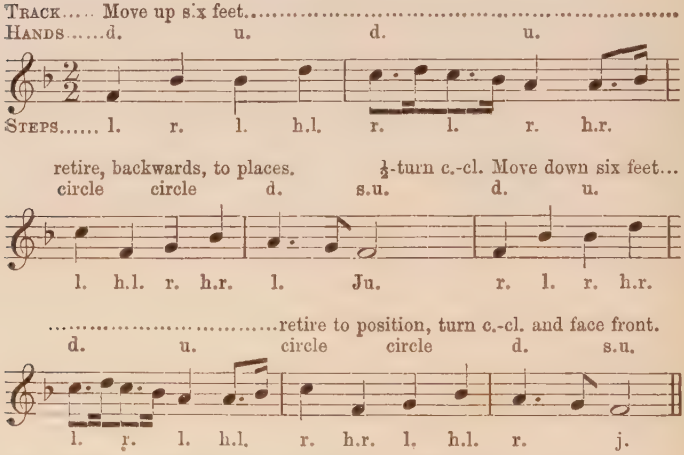
vigour, is performed partly by the upper-arm, but chiefly by the forearm and wrist. This is marked in the music diagrams thus :—

Wave.

EVOLUTIONS.

Foot-up (A).

This evolution, of which there are many variants, is usually the initial figure of the dance.

The side, facing up in column, dances as follows :—

Track..... Move up six feet.....
Hands.....d. u. d. u.
Steps..... l. r. l. h.l. r. l. r. h.r.
retire, backwards, to places. ½-turn c.-cl. Move down six feet...
circle circle d. s.u. d. u.
l. h.l. r. h.r. l. Ju. r. l. r. h.r.
.....retire to position, turn c.-cl. and face front.
d. u. circle circle d. s.u.
l. r. l. h.l. r. h.r. l. h.l. r. j.

The footing and the turns given in the above diagram are those of the odd numbers. Even numbers reverse the feet and the direction of the turns.

In the third and fourth bars the Cross-back-step may be used instead of the 4/2 (or 6/2) step, as noted in the above diagram, with the same hand-movements, thus :—

| l.b. f.a. r.b f.a. | l.b. Ju. |
x.b.s.

and, similarly, in the seventh and eighth bars, thus :—

| r.b. f.a. l.b. f.a. | r.b. j. |
x.b.s.

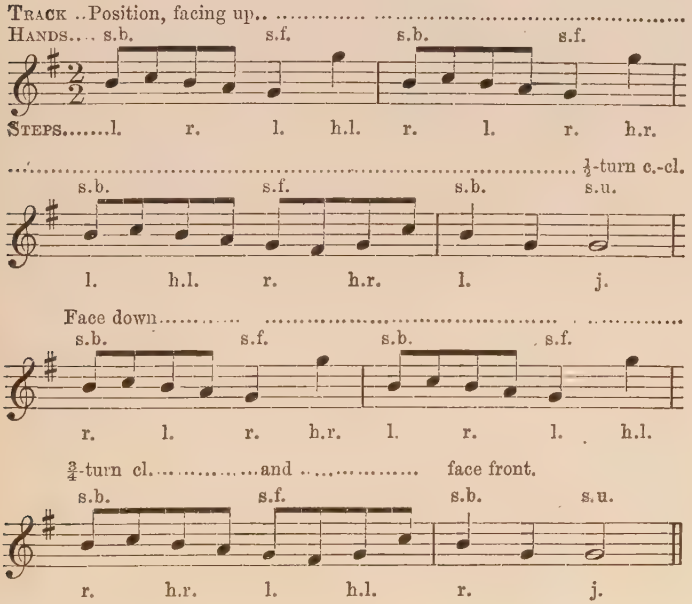
In one dance, "Laudnum Bunches," four capers with Circle hand-movements may be substituted in these bars, but *not* the Cross-back-step.

Beginners are strongly advised not to attempt either of these variations until they have mastered the easier footing given in the diagram.

Foot-up (B).

This is danced in very much the same way as Foot-up (A), but in a stationary position, and with different hand-movements, thus:—

Nos. 1, 3, and 5.


Track ..Position, facing up..
Hands.... s.b. s.f. s.b. s.f.
Steps.....l. r. l. h.l. r. l. r. h.r.
½-turn c.-cl.
s.b. s.f. s.b. s.u.
l. h.l. r. h.r. l. j.
Face down
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
¾-turn cl. and face front.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. j.

Even numbers reverse the feet and the direction of the turns.

Foot-up (C).

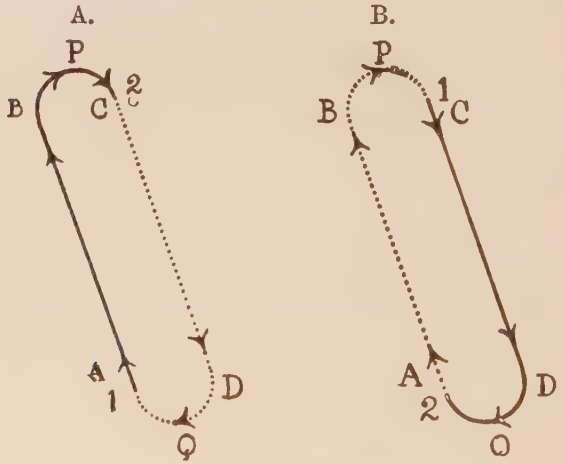
This is danced in the same way as Foot-up (A), but with the omission of the turn at the end of the fourth bar. The

side therefore faces up throughout, and moves forward and backward twice. In the penultimate bar all turn inwards, and face front.

As in the Foot-up (A) the Cross-back-step may be substituted for the 4/2 (or 6/2) step in the third and fourth bars, and also in the last two bars.

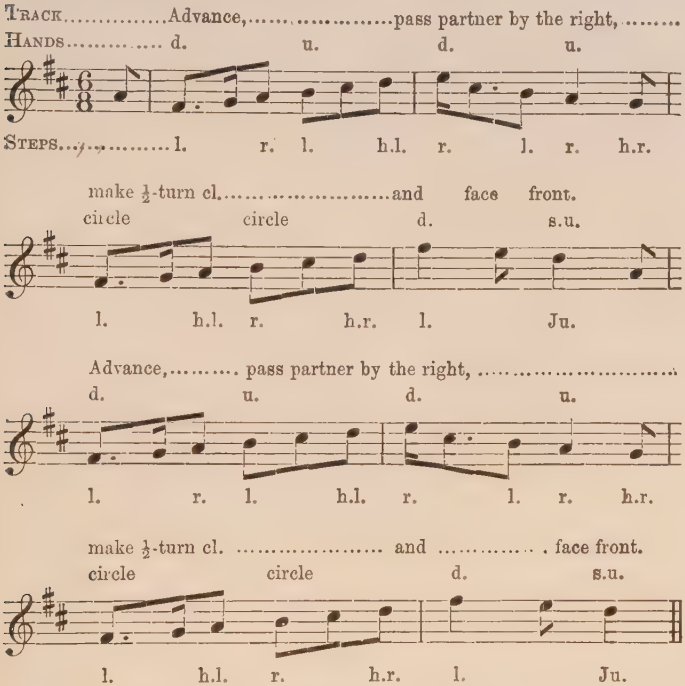
Cross-over.

This is danced by each pair of partners, simultaneously, in front formation :—



Each dancer, bearing a little to his left, moves forward (*see* Diagram A), passing his partner by the right, No. 1 from A to B, No. 2 from C to D (two bars). Each then moves round a small half-circle, clockwise, No. 1 along B P C, No. 2 along dotted line D Q A, and faces front (two bars). This completes the first half of the movement (four bars). Partners have now changed places and are facing each other. They now return to their places (*see* Diagram B), passing each other by the right, No. 1 dancing along C D Q A, No. 2 along dotted line A B P C (four bars).

The steps and hand-movements are shown in the following music diagram :—

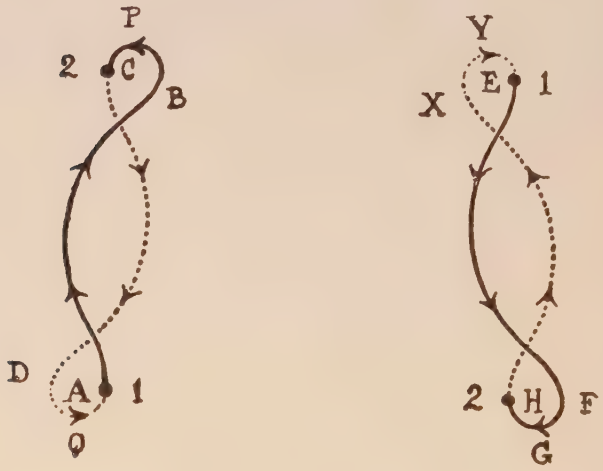

Track.....Advance,.....pass partner by the right,.....
Hands..... d. u. d. u.
Steps.....l. r. l. h.l. r. l. r. h.r.
make ½-turn cl.....and face front.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.
Advance,..... pass partner by the right, ...
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
make ½-turn cl. ..... and ..... . face front.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.

In the third and fourth bars, and again in the last two bars, the Cross-back-step may be substituted for the 6-2 (or 4-2) step in the way described in Foot-up (A) (*see* p. 60). In one dance, "Laudnum Bunches," four Capers, with Circle hand-movements, may be used in these bars, but *not* the Cross-back-step.

When either of these variants is used, partners must be careful, in bars 1 and 2 and 5 and 6, to travel rather less than the full distance between the files, and then, at the beginning of the third and seventh bars, to face each other quickly and dance backward to places.

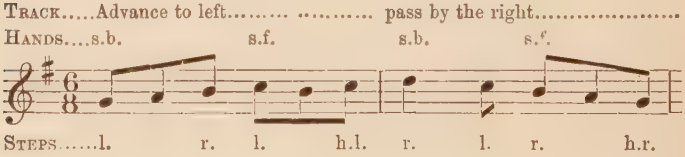
Cross-and-Turn.

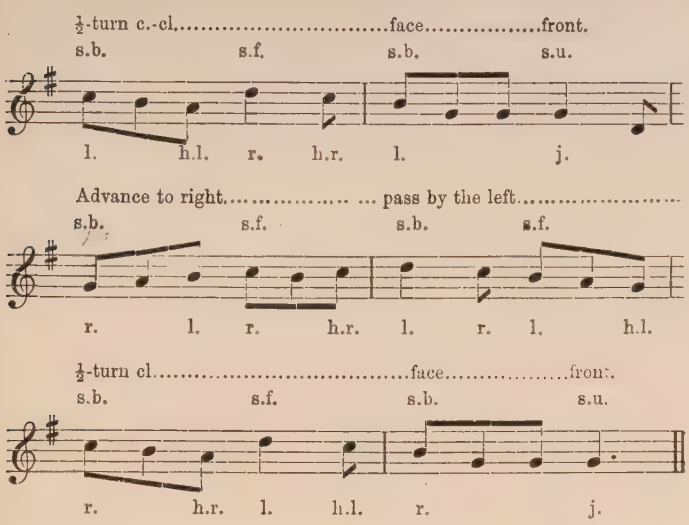
This is a variant of the Cross-over, and is performed simultaneously by each pair of partners.



In the first half of this movement No. 1 moves along the unbroken line A B P C, No. 2 along the dotted line C D Q A (four bars). In the second half No. 1 moves along the line E F G H, No. 2 along the dotted line H X Y E (four bars).

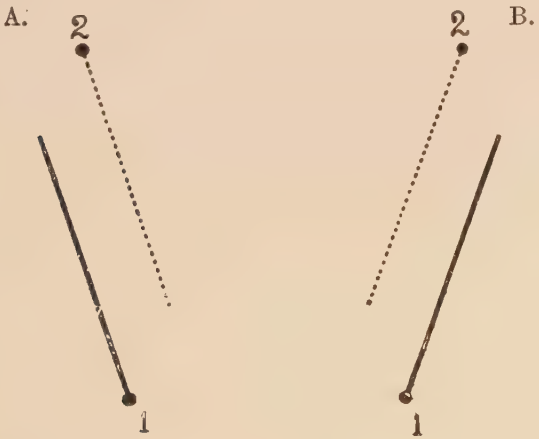
This completes the evolution (eight bars in all). The steps, &c., are shown in the following diagram :—




½-turn c.-cl.....face.....front.
s.b. s.f. s.b. s.u.
l. h.l. r. h.r. l. j.
Advance to right..... ... pass by the left.....
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
½-turn cl.....face.....front.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. j.

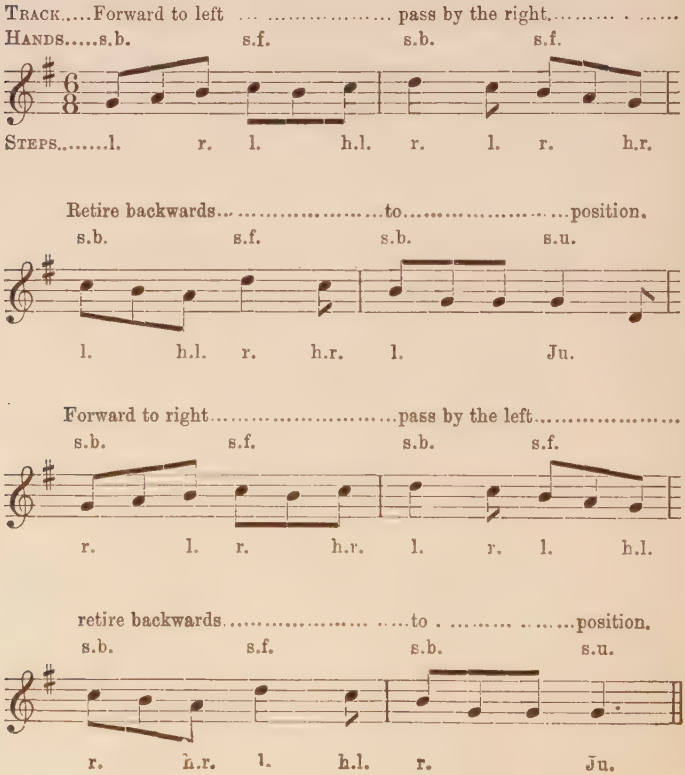
Half-Hands or Half-Gip.

This is performed, simultaneously, by each pair of partners in front formation, thus :—

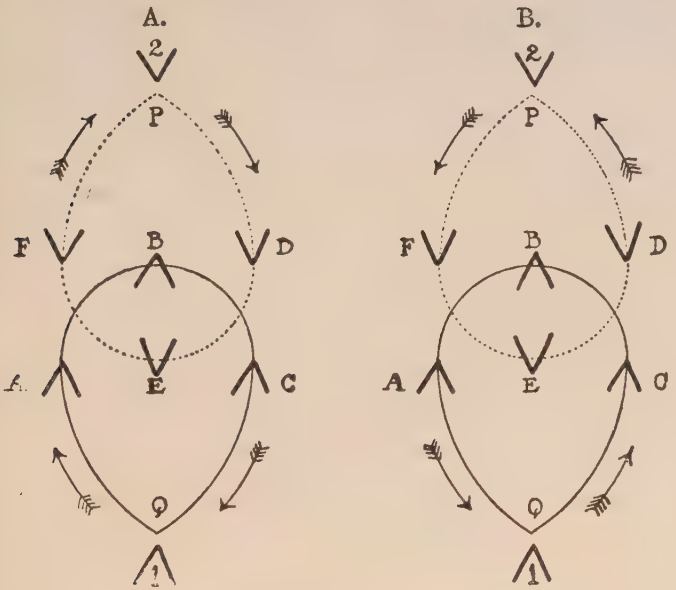


Each dancer moves forward, bearing a little to his left, passes his partner by the right (two bars), and then returns on the same track, backward, to his place (two bars), as shown in Diagram A. This completes the first half of the movement (four bars).

Each dancer now moves forward, bearing a little to his right and passing his partner by the left (two bars); he then dances backward to his place (two bars), as shown in Diagram B. The steps and hand-movements are shown in the following diagram :—


Track.....Forward to left ..... pass by the right.....
Hands.....s.b. s.f. s.b. s.f.
Steps.....l. r. l. h.l. r. l. r. h.r.
Retire backwards.....to.....position.
s.b. s.f. s.b. s.u.
l. h.l. r. h.r. l. Ju.
Forward to right.....pass by the left.....
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l. h.l.
retire backwards.....to.....position.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. Ju.

BACK-TO-BACK (A).



This is danced by each pair of partners, simultaneously, in front formation.

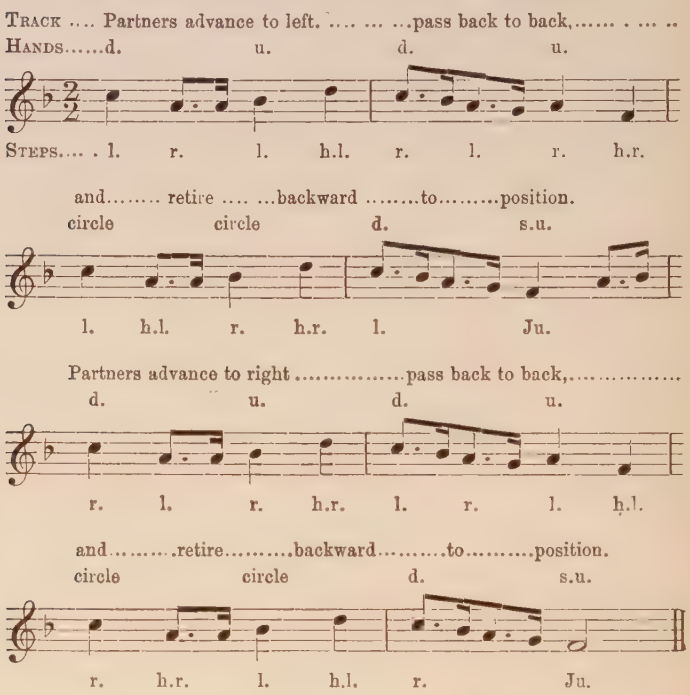
Partners, say Nos. 1 and 2, move forward (*see* Diagram A), pass each other by the right, and move back-to-back, No. 1 dancing along the line Q A B, No. 2, along dotted line P D E, both dancers facing front throughout (two bars). No. 1 then dances backward to his place along the line B C Q, and No. 2 along dotted line E F P (two bars). This completes the first half of the figure (four bars).

Partners now repeat this movement, moving round counter-clockwise instead of clockwise (*see* Diagram B), No. 1 along Q C B A, No. 2 along dotted line P F E D, without turning their faces (four bars).

The V's in the diagram show the positions of the dancers at the end of each bar of the music, and point in the

direction towards which they face. The arrows outside the lines show the directions in which the dancers move.

The steps, &c., are shown in the following diagram :—


Track .... Partners advance to left. ....pass back to back,..... . ... ..
Hands.....d. u. d. u.
Steps.... . l. r. l. h.l. r. l. r. h.r.
and..... retire ....backward .....to.....position.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.
Partners advance to right .....pass back to back,.....
d. u. d. u.
r. l. r. h.r. l. r. l. h.l.
and.....retire.....backward.....to.....position.
circle circle d. s.u.
r. h.r. l. h.l. r. Ju.

As in the Foot-up (A) and in the Cross-over (*see* pp. 60, 62), the Cross-back-step (or, in "Laudnum Bunches," four Capers) may be substituted for the 4/2 (or 6/2) step in bars 3 and 4, and 7 and 8.

Back-to-Back (B).

So far as the evolution is concerned, this is performed in the same way as Back-to-back (A). The steps, however, and hand-movements are executed as in Half-hands (*see* p. 66).

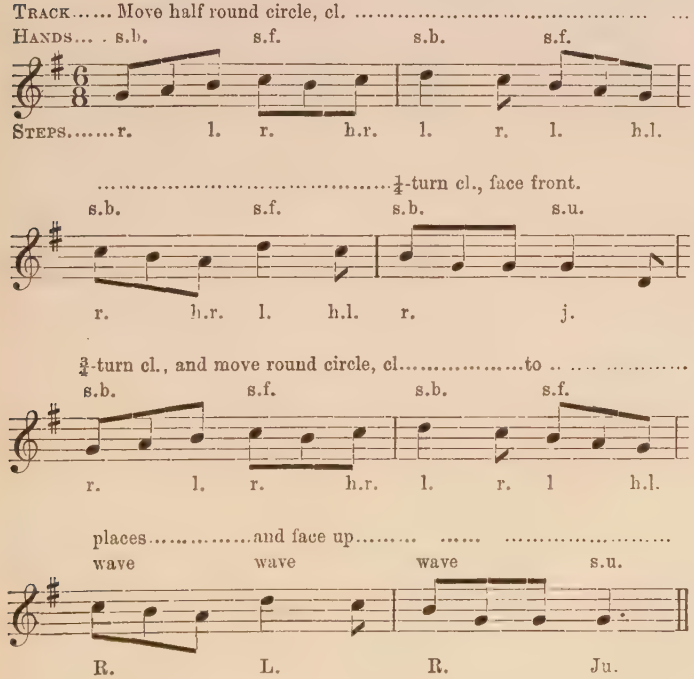
Whole-Rounds and Caper-Out.

All turn outwards, *i.e.*, clockwise, the centres (Nos. 3 and 4) edging away from each other. They should now be standing roughly in a circle, facing clockwise.

They then dance half way round the circle, clockwise, and face front, Nos. 3 and 4 closing in a little (four bars). Each dancer has now moved round through three places, and corners have exchanged places, Nos. 1, 3 and 5 with Nos. 6, 4 and 2 respectively.

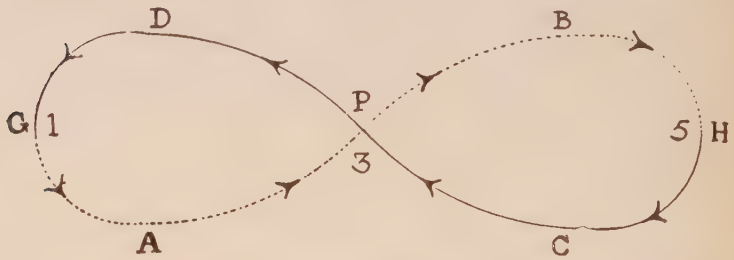
All now turn outwards, *i.e.*, clockwise, and continue their progress round the circle, clockwise, until they reach their original places, when they face up in column.

The steps, &c., are shown in the following diagram :—


Track..... Move half round circle, cl. .....
Hands... s.b. s.f. s.b. s.f.
Steps.....r. l. r. h.r. l. r. l. h.l.
.....½-turn cl., face front.
s.b. s.f. s.b. s.u.
r. h.r. l. h.l. r. j.
¾-turn cl., and move round circle, cl.....to .. ..
s.b. s.f. s.b. s.f.
r. l. r. h.r. l. r. l h.l.
places.....and face up..... ....
wave wave wave s.u.
R. L. R. Ju.

The Hey (A).

This figure is danced by the three men of either file, the two files usually dancing it at the same time. The three dancers in the same file, say odd numbers, simultaneously describe the figure 8 in the same direction, viz., that shown in the following diagram:—



In the first half of the figure, called the Half-hey, Nos. 1 and 5 change places—No. 1 making a half turn counter-clockwise, turning out to his left and dancing along the dotted line G A P B H—No. 5 making a half-turn clockwise, turning out to his right and proceeding along the unbroken line H C P D G. Simultaneously, No. 3, making a quarter-turn counter-clockwise, moves round the track P D G A P and returns to his own station (four bars).

When No. 5 meets Nos. 1 and 3 (No. 3 behind No. 1) he goes between them, passing No. 1 by the right and No. 3 by the left. At the conclusion of this portion of the figure all face front.

In the second half of the figure the above movements are reversed. Nos. 1 and 5 again change places, and so regain their original stations—No. 1 making a half-turn clockwise, turning out to his right and dancing along the unbroken line H C P D G; No. 5 making a half-turn counter-clockwise, turning out to his left and dancing along the dotted track G A P B H. Simultaneously, No. 3, again following in the wake of No. 1, dances round the loop P B H C P and resumes his place. All face front (four bars).

As before, when No. 5 meets Nos. 1 and 3 (No. 3 behind No. 1) he goes between them, passing No. 1 by the left and No. 3 by the right. This completes the figure, the Whole-hey (eight bars).

It will be seen that each dancer has moved along the same track in the same direction, each one setting out from and returning to his own station.

The beginner should bear in mind that—

(1) In starting from either end Nos. 1 and 5 always turn *outward;*

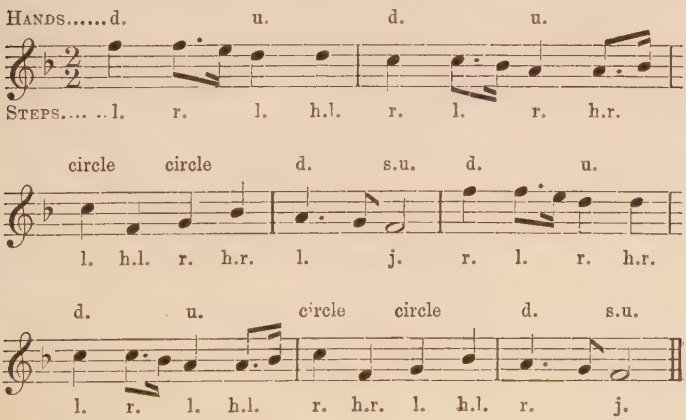
(2) No. 3 always follows behind No. 1;

(3) No. 5, upon meeting Nos. 1 and 3, passes between them, *i.e.*, *outside* No. 1 and *inside* No. 3.

The dancers on the even file execute the figure in a similar way, Nos. 2 and 6 turning outward at the beginning of each Half-hey, and No. 4 always following behind No. 2. When, therefore, both files dance the Hey simultaneously, partners will face each other at the end of each half of the figure.

The steps, &c., are shown in the following diagram:—

AS DANCED BY NOS. 1, 3 AND 6.

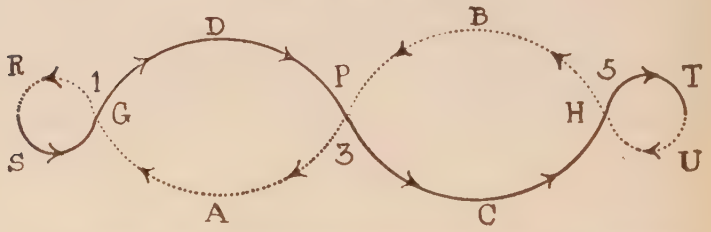


Nos. 2, 4 and 5 reverse the feet.

As in the Foot-up (A), the Cross-over, the Back-to-back, and Cross-back-step (or, in "Laudnum Bunches," four Capers) may be substituted for the 4/2 or 6/2 step in bars 3 and 4 and 7 and 8 (*see* pp. 60, 62).

When this substitution is made, the dancer should in the first two bars, and again in bars 5 and 6, reach the station he is making for, and dance the following two bars in position. Or he may, at the beginning of the third and seventh bars, make a quick half-turn and dance backward to his place, facing front on the Jump. The four capers in Laudnum Bunches may either be danced in position facing front, or with the ordinary forward movement as when the 6/2 step is used.

THE HEY (B).



As before, each dancer pursues the same track, in the same direction, viz., that shown in the above diagram. It will be seen, too, that the track is the same as before, with the addition of a loop at either end.

The figure consists of six movements or "changes," as we will call them, three in each Half-hey. In each one of these changes two dancers pass each other, while the third one moves round one or other of the terminal loops.

The three changes performed by odd numbers in the first half of the figure will be as follows:—

Nos. 1 and 5 face down, No. 3 up.

1. Nos. 1 and 3 pass by the right, No. 1 along G D P, No. 3 along P A G; while No. 5 moves round the loop T U and passes on to the dotted track.

2. Nos. 1 and 5 pass by the left, No. 1 along P C H, No. 5 along H B P; while No. 3 moves round the loop R S on to the unbroken line.

3. Nos. 3 and 5 pass by the right, No. 3 along G D P, No. 5 along P A G; while No. 1 moves round the loop T U on to the dotted track.

This completes the first Half-hey. Nos. 1 and 5 have changed stations, while No. 3 is in his original place. All face front.

The second half of the figure is danced in a similar way in three changes, thus:—

4. Nos. 1 and 3 pass by the left, No. 1 along H B P, No. 3 along P C H; while No. 5 moves round the loop R S on to the unbroken line.

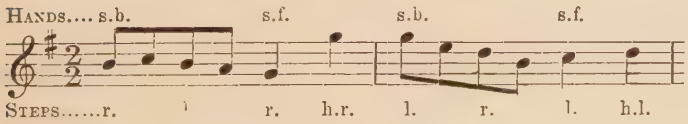
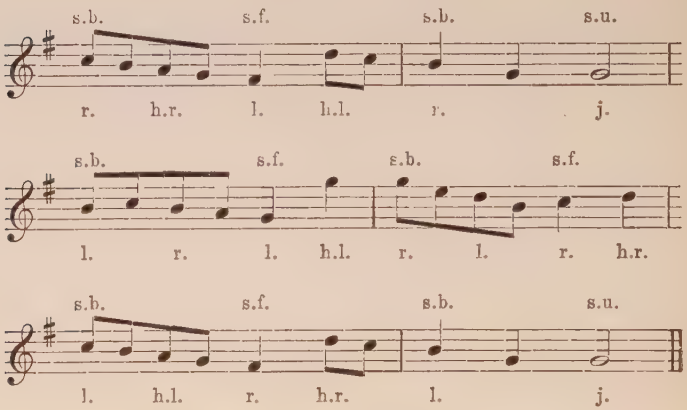
5. Nos. 1 and 5 pass by the right, No. 1 along P A G, No. 1 along G D P; while No. 3 moves round the loop T U on to the dotted track.

6. Nos. 3 and 5 pass by the left, No. 3 along H B P, and No. 5 along P C H; while No. 1 moves round the loop R S.

All now face front. This completes the figure, Whole-hey.

Even numbers may either duplicate the track of odd numbers or move as in the Hey of "The Maid of the Mill" (*see* p. 104). In the latter case they will move *down* along the dotted line of the diagram, *up* along the unbroken line, and the direction of the terminal loops will be reversed; Nos. 2 and 4 will pass by the left in the first change; Nos. 2 and 6 by the right in the second change, and so forth.

The steps, &c., are shown in the following diagram:—

As danced by Nos. 1, 2 and 5.

Nos. 3, 4 and 6 reverse the feet.

Preparatory Movements.

Every dancer whose turn it is to execute any movement must jump, hands "straight-up," on the middle beat of the last bar of the preceding figure, provided, of course, he is not then actively engaged in dancing. For instance, on the last half-bar of "Once-to-yourself" all six dancers jump, hands erect, or, in stick-dances, tap sticks, in preparation for the first figure of the dance. Similarly, in Corner movements, as each pair finishes the next two dancers jump on the last half-bar of the strain; and as the third pair bring the movement to a conclusion the four remaining dancers, in preparation for the following figure, do the same.

This is the rule, at any rate so far as the dances in this volume are concerned.

The Call.

This is the whoop or shout sometimes given by the performers at the conclusion of the dance.

All-In.

This is a term given to a short, general movement, the purpose of which is to emphasise the conclusion of the dance. It is performed in various ways.

In the Headington handkerchief-dances the performers, in the last two bars of the final figure, close in and form a small ring, facing centre. In the penultimate bar they dance the 4/3 or 6/3 step and in the last bar two Capers, pausing on the last Caper, with hands erect (s.u.), while they give the Call.

This will be marked in the Notation

Ring and All-in.

In the Headington stick-dances the All-in is executed in a different way in each dance, as directed in the instructions.

In the Ilmington dances, in the last two bars of the concluding figure (always Whole- or Half-rounds), the dancers form up in column, caper three times in position, and jump, pausing for a few moments with hands erect, or, in stick-dances, with sticks crossed.

This will be marked in the Notation

Caper-out and All-in.

THE HEADINGTON DANCES.

THE HEADINGTON TRADITION.

To trace the history of a village tradition through all its vicissitudes is always a matter of some difficulty. But, so far as we have been able to ascertain, the Headington Morris men appear to have danced annually, without break, down to the year 1887, when for some reason, probably the lack of a suitable fiddler, the dancing was discontinued. Ten or twelve years later, Mr. Percy Manning interested himself in their affairs, and succeeded in prevailing upon the Headington dancers to make a fresh start. A public exhibition of the Headington Morris was accordingly given in March, 1899, at the Corn Exchange, Oxford, and attracted some attention. In a contemporary account, which appeared in one of the newspapers, it was stated that "four of the men danced the figures twenty years ago from traditions handed down by their fathers and grandfathers" (*Oxford Review*, March 16th, 1899). The break in the continuity of the dance cannot, therefore, have seriously affected the purity of the tradition. Unhappily, the renewed interest created by Mr. Manning soon waned, and it was not many years before the side was again disbanded.

Our knowledge of the dance has been gathered from Mr. William Kimber, who danced in the side for a short while after the revival, and afterwards played for it. He learned the dances from his father, one of the old dancers, who joined the team as a lad of eighteen in the year 1868, and danced as Foreman of the side for fifteen years—that is, until it was

disbanded in the first Jubilee year. Mr. Kimber, senior, who has himself on more than one occasion given us great assistance, is a musician as well as a dancer. He told us that he remembers playing the Morris airs to his son when he was in the cradle, to lull him to sleep, and that he taught him to dance when he was a schoolboy. It was this son, Mr. William Kimber, junior, who, with his cousin, came up to London in 1906, and, by passing on to others the tradition that he had inherited, laid the foundations of the present revival. In his portrait (facing p. 29) he is dressed in the traditional costume worn by the Headington men.

Certain defined movements and figures regularly recur in all the dances performed in any one village. In the Headington Morris, these figures are named the Foot-up, Cross-over, Back-to-back, and the Hey, all of which have already been described. In addition to these movements which it has in common with other dances, each individual dance has one or more special and distinguishing figures of its own. These distinguishing figures will now be explained; in addition a Notation will be given of each dance, in which the order of the figures, the strains of the music to which they are danced, and other particulars will be set out.

BEAN-SETTING (Stick Dance).

The 4/2 step is exclusively used throughout this dance.

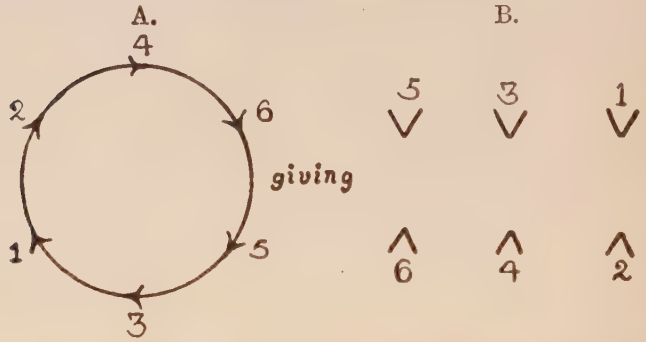
Each man carries a stick in his right hand, grasping it at one end; when not actively using it, he lowers his arm to his side, the stick hanging vertically. There are no hand-movements.

Partners tap sticks on the middle beats of the fourth and eighth bars in Half-rounds, Cross-over, Back-to-back and the Hey—that is, whenever they are dancing to A music—in the following way:—Each man on the even file holds his stick forward, horizontally, the point slanting a little toward his partner, while the latter strikes it with a downward stroke.

Once-to-Yourself.

The side stands in column, facing up. Partners cross sticks horizontally at waist level (*see* plate facing p. 83), odd numbers resting their sticks upon those of their partners. On the middle beat of the fourth bar odd numbers tap their partners' sticks.

Half-Rounds.



Nos. 1, 3 and 5 make rather less than a quarter-turn counter-clockwise, and Nos. 2, 4 and 6 a three-quarter turn clockwise, the centres (Nos. 3 and 4) moving outwards a little, *i.e.*, away from each other. The dancers should now be standing, roughly, in a circle, facing clockwise (*see* Diagram A).

They then dance round the circle, clockwise, and face front, Nos. 3 and 4 closing in a little (four bars). Each dancer will now have moved round through three stations, and corners will have exchanged places, Nos. 1, 3 and 5 with Nos. 6, 4 and 2, respectively (*see* Diagram B).

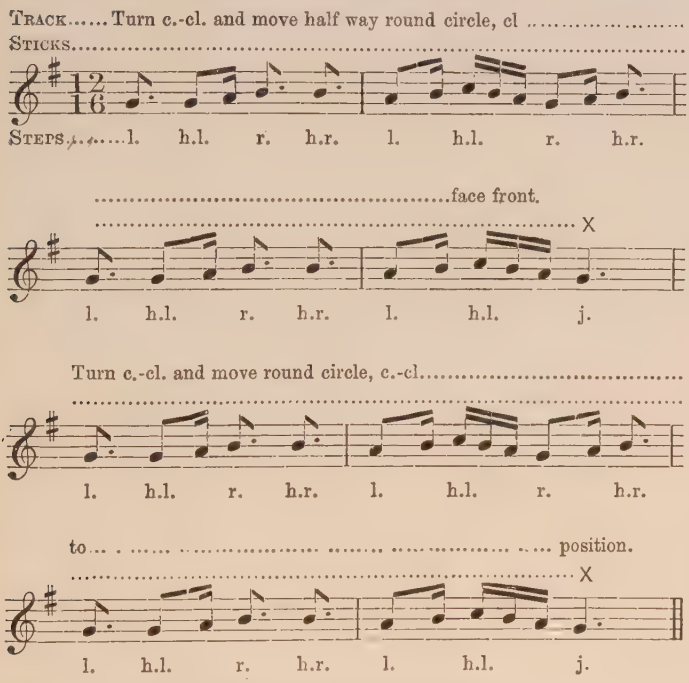
Nos. 2, 4 and 6 now make rather less than a quarter-turn clockwise, and Nos. 1, 3 and 5 a three-quarter turn counter-clockwise, while Nos. 3 and 4, as before, edge outward a little. All now dance back to places—*i.e.*, counter-clockwise—and face front (four bars, *i.e.*, eight in all).

Photo. Taunt, Oxford.

THE HEADINGTON MORRIS (*c.* 1899).
"Bean Setting" (Dilsand-Strike).

The steps, &c., are shown in the following diagram:—

AS DANCED BY NOS. 1, 3 AND 5.


TRACK..... Turn c.-cl. and move half way round circle, cl .....
STICKS.....
STEPS.....l. h.l. r. h.r. l. h.l. r. h.r.
.....face front.
..... X
l. h.l. r. h.r. l. h.l. j.
Turn c.-cl. and move round circle, c.-cl.....
l. h.l. r. h.r. l. h.l. r. h.r.
to ..... position.
..... X
l. h.l. r. h.r. l. h.l. j.

Even numbers reverse the feet and the turns.

DIB-AND-STRIKE.

To "dib" is to hold the stick down, vertically, to thrust the point on to the ground, and then to lift it up again.

All stand in front formation and stoop well down, holding right hands forward, the sticks hanging down vertically with their points two or three inches off the ground. Standing in this position, they perform the following movements to B music.

Music.

Bar 1.—All dib on the first and middle beats of the bar.

Bar 2.—Partners, still stooping, tap sticks on the first beat of the bar, moving them from right to left, and keeping them crossed for the remaining three beats (*see* plate facing p. 79).

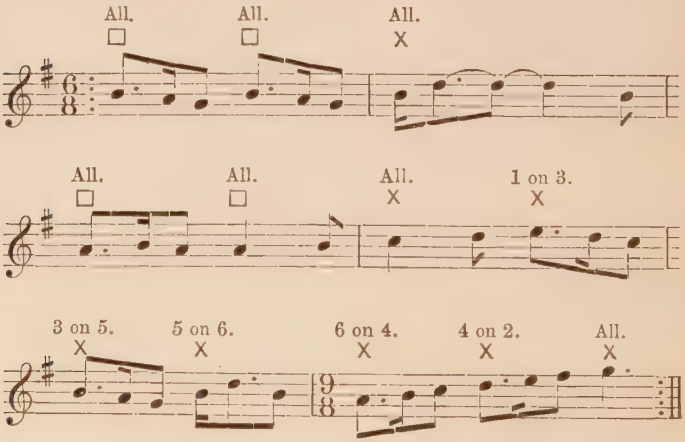
Bar 3.—All dib on the first and middle beats, as in first bar.

Bar 4.—On the first beat partners tap across; on the middle beat No. 1 taps the stick belonging to, and held horizontally by, No. 3.

Bar 5.—On the first beat No. 3 taps No. 5's stick in the way just described; on the middle beat No. 5 taps No. 6's stick.

Bar 6 (9/8.—On the first beat No. 6 taps No. 4's stick; on the second beat No. 4 taps No. 2's stick; and on the third beat partners tap across as in the second bar.

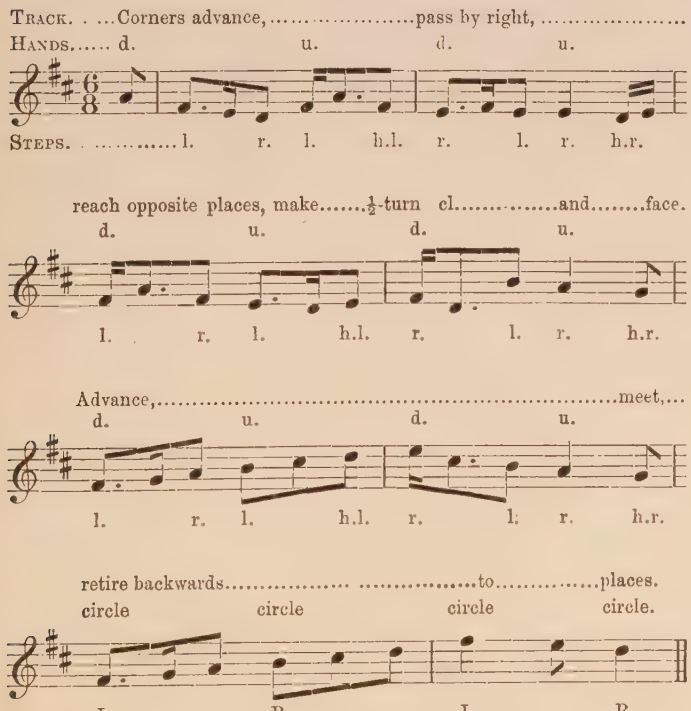
Bars 7-12.—Same as bars 1-6.

These movements are shown in the following music diagram in which the symbols X and □ indicate stick-tapping and dibbing, respectively :—

LAUDNUM BUNCHES (Corner Dance).

Corners.

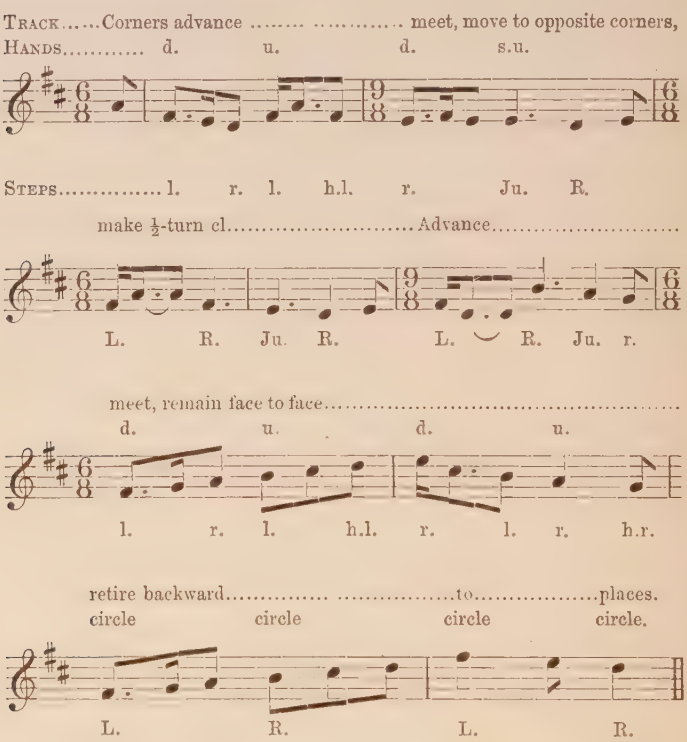
In the first four bars, Nos. 1 and 6 move forward, pass by the right, exchange stations, make a half-turn clockwise, and face one another, each in the other's place. In the next two bars (5 and 6) they again advance and meet, face to face, in the centre. In the last two bars (7 and 8) they retire backward to opposite stations.

Nos. 2 and 5 and Nos. 3 and 4 in turn do the same. The steps, hand-movements, &c., are shown in the following diagram :—


Track. ...Corners advance,.....pass by right,.....
Hands..... d. u. d. u.
Steps. ..... l. r. l. h.l. r. l. r. h.r.
reach opposite places, make.....½-turn cl.....and.....face.
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
Advance,.....meet,...
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
retire backwards..... .....to.....places.
circle circle circle circle.
L. R. L. R.

Corners-with-Capers.

So far as the movement is concerned this is danced in very much the same way as the one just described, except that Corners, upon meeting face to face in the centre, remain there for two bars before retiring backward to their places. The steps, &c., are, however, very different, as will be seen from the following diagram :—


Track.....Corners advance .... meet, move to opposite corners,
Hands..... d. u. d. s.u.
Steps.....l. r. l. h.l. r. Ju. R.
make ½-turn cl.....Advance.....
L. R. Ju. R. L. R. Ju. r.
meet, remain face to face.....
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
retire backward..... .....to.....places.
circle circle circle circle.
L. R. L. R.

COUNTRY GARDENS (Handkerchief Dance).

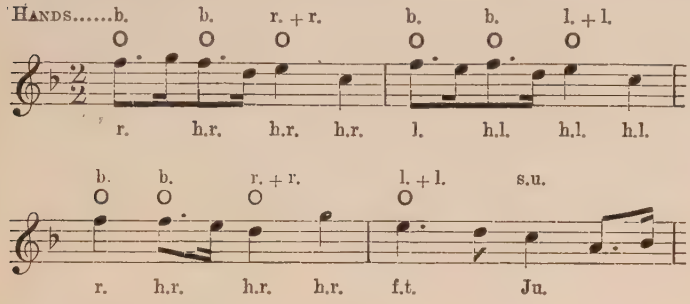
In this dance the handkerchiefs should be held by the four corners in the way already described (*see* p. 32).

Photo. Taunt, Oxford.

THE HEADINGTON MORRIS (*c.* 1899).
CONSTANT BILLY: (Once-to-yourself).

Hand-Striking.

This is danced by each pair of partners, simultaneously, standing in position, facing front. The steps and hand-movements are shown in the following music diagram :—



O = hand-strokes.

b. means that each dancer strikes his hands together.

r. + r. means that each dancer with his right hand strikes the right hand of his partner, moving his arm from right to left.

l. + l. means that each dancer with his left hand strikes the left hand of his partner, moving his arm from left to right.

CONSTANT BILLY (Stick Dance).

In this dance each dancer holds his stick by the middle with his right hand. There are no hand-movements; when the sticks are not being used the performers lower their arms to their sides, sticks horizontal.

In the Foot-up, Hey, Cross-over, and Back-to-back—that is, in all the movements danced to A music—partners strike their sticks together on the middle beats of the fourth and eighth bars, as in Bean-Setting (*see* p. 77).

Once-to-Yourself.

As in Bean-Setting (*see* p. 78).

Stick-Tapping.

This four-bar movement is performed simultaneously by each pair of partners, standing in position, facing front.

Whenever a dancer is not actively using his stick, he must hold it up by the middle, horizontally, about twelve or fourteen inches in front of him and at chin-level; his hand must be below the stick and turned inward so that the palm and fingers are set toward him. When the sticks are so held, the end of the stick on the holder's right will be called the tip, that on his left the butt.

Bar 1.—On the middle beat, odd numbers strike the butts of their partners' sticks with the tips of their own.

Bar 2.—On the middle beat, even numbers strike the butts of their partners' sticks with the tips of their own.

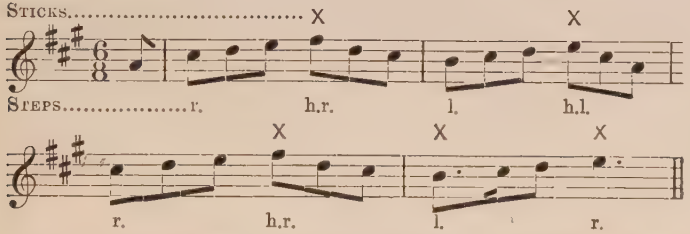
Bar 3.—On the middle beat, odd numbers strike the butts of their partners' sticks with the tips of their own.

Bar 4.—Odd numbers strike the tips of their partners' sticks twice — on the first beat with the butts of their own, on the middle beat with the tips.*

The last three strokes are executed in the following way:— The striker raises his arm, elbow slightly bent, and inclines the tip of his stick forward. He then, with a downward sweep of his arm, strikes the butt of his partner's stick with a glancing impact. Thrusting the butt of his stick forward, he now swings his arm upward and strikes the tip of his partner's stick with a glancing stroke. Finally, he once again lowers his arm, slanting the tip of his stick forward and striking the tip of his partner's stick. The steps which

* *See* Appendix, p. 121.

accompany this movement are shown in the following music diagram :—



As Nos. 2, 4 and 5 have to begin the following figure with the right foot, they must substitute h.l. for r. on the middle beat of the last bar. This applies to Nos. 1, 3 and 6 in the repetition.

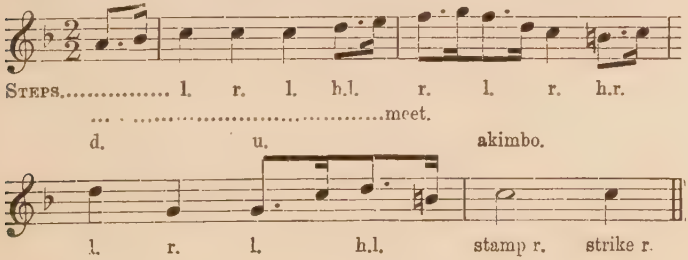
TRUNKLES (Corner Dance).

Stamp-and-Strike-Feet.

This is a Corner movement performed in turn by Nos. 1 and 6, 2 and 5, and 3 and 4.

The two corners advance and meet one another, face to face (three bars). Then, placing their arms akimbo, they stamp their right feet on the first beat of the fourth bar, and, swinging their right legs from right to left, strike their feet together sideways on the middle beat. Immediately this movement is completed they walk backward quickly to their places to make room for the next pair of corners. Corners do not exchange places.

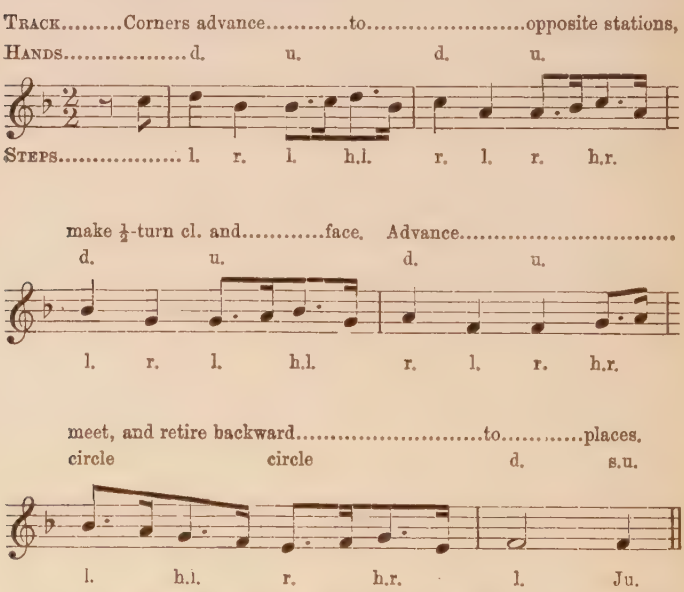
The steps, &c., are shown in the following diagram : –



This movement is performed six times in the course of the dance. On the second, fourth, and sixth occasions (*i.e.*, when the dancers are in opposite stations), the feet are reversed, and the dancers begin with right feet, stamp and strike with left.

Corners.

In the first two bars corners advance, pass by the right, and proceed to opposite stations. In the third bar they make a half-turn clockwise, and face one another. In the fourth bar they advance toward each other. In the fifth and sixth bars they dance backward to places. The steps, &c., are shown in the following diagram :—

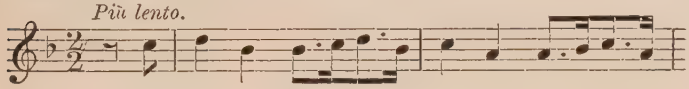

Track.....Corners advance.....to.....opposite stations,
Hands.....d. u. d. u.
Steps..... l. r. l. h.l. r. l. r. h.r.
make ½-turn cl. and.....face. Advance.....
d. u. d. u.
l. r. l. h.l. r. l. r. h.r.
meet, and retire backward.....to.....places.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.

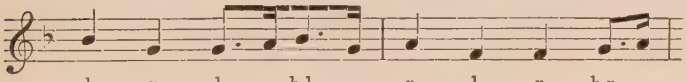
In the last two bars the dancers may, if they please, substitute the Cross-back-step for the steps shown in the diagram.

Corners-with-Half-Capers.

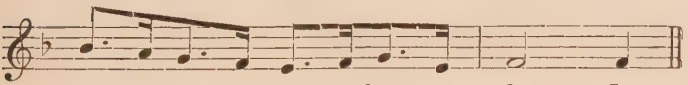
The movements are the same as the preceding; the steps, &c., as follows:—

Track.....Corners advance.....to.....opposite.....stations.
Hands..... circle circle circle circle

Più lento.

Steps..... { s.s. r.b._____ l. r. l. h.l. l.b._____ r. l. r. h.r.

make ½-turn cl. and.....face. Advance .....
circle circle circle circle.

l. r. l. h.l. r. l. r. h.r.
r.b._____ l.b._____

meet, and retire backward.....to.....places.
circle circle. d. s.u.



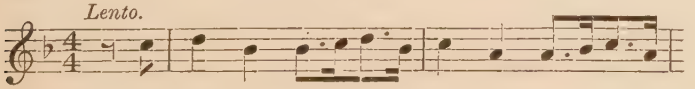
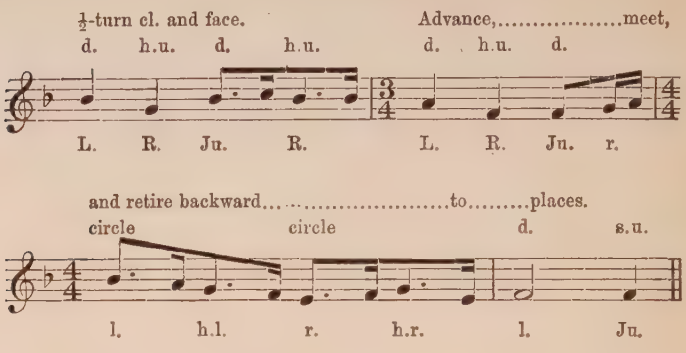
l. h.l. r. h.r. l. Ju.

In the last two bars the Cross-back-step may be substituted for the steps in the diagram.

Corners-with-Whole-Capers.

Movements as before; steps, &c., as follows:—

Track.....Corners advance.....to...opposite stations...make a
Hands.....d. h.u. d. h.u. d. h.u. d. h.u.

Lento.

Steps.....L. R. Ju. R. L. R. Ju. R.

In the last two bars the Cross-back-step may be substituted for the steps in the diagram.

RIGS O' MARLOW (Stick Dance).

In this dance the sticks are held as in Constant Billy. There are no hand-movements; when the sticks are not in active use the arms are lowered to the sides.

In the Foot-up, Hey, Cross-over, and Back-to-back—that is, in all movements danced to A music, partners tap sticks on the third and fourth beats of the fourth and eighth bars. *The step in all these movements is the* 4/2; there are no jumps.

Once-to-Yourself.

As in Constant Billy and Bean-Setting (*see* p. 78), except that odd numbers tap their partners' sticks twice (instead of once), viz., on the third and fourth beats of the last bar.

Stick-Tapping.

This is a four-bar movement, and is performed, simultaneously, by each pair of partners standing in position, front formation.

The sticks, when not actively used, are held up by the middle, horizontally, as in Constant Billy (*see* p. 84).

Bar 1.—On the third and fourth beats odd numbers strike the butts of their partners' sticks with the tips of their own.

Bar 2.—Even numbers strike their partners' sticks in the same manner.

Bar 3.—As in first bar.

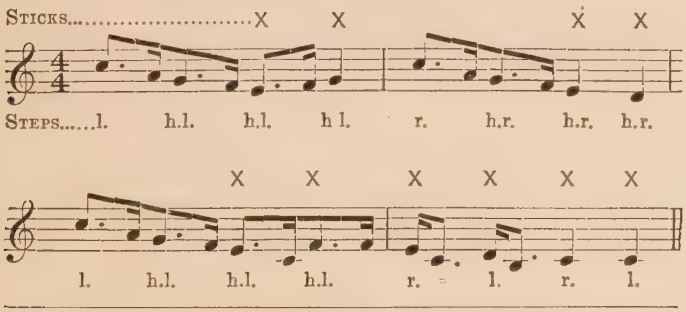
Bar 4.—On the first beat odd numbers strike the tips of their partners' sticks with the butts of their own :

On the second beat they strike the butts of their partners' sticks with the tips of their own :

On the third beat they strike the tips of their partners' sticks with the butts of their own :

On the fourth beat they strike the tips of their partners' sticks with the tips of their own.*

The strokes in the fourth bar must be executed with the greatest vigour and in the way described in Constant Billy (*see* p. 84).

The steps which accompany this stick-tapping are shown in the following diagram :—

* *See* Appendix, p. 121.

During the execution of the hops in the first three bars the free leg is held forward in the way described in the Morris step (*see* p. 50).

If the succeeding movement begins with the left foot, h.r. must be substituted for l. on the last beat of the last bar.

HOW D'YE DO, SIR? (Corner Dance).

No handkerchiefs are used in this dance.

The Challenge.

This is a corner movement executed in turn by Nos. 1 and 6, 2 and 5, and 3 and 4, without change of station.

The first pair, Nos. 1 and 6, walk quickly towards each other, and on the first beat of the first bar bend down and clasp right hands, each placing the palm of his left hand against the back of the other's right. After pausing for a moment in this last position, they step back quickly to their places and make room for Nos. 2 and 5, who in the second bar clasp hands in the same way. In the third bar Nos. 3 and 4 do likewise, but remain with clasped hands during the fourth bar, and step back to their places in the fifth bar.

The words, "How d'ye do, Sir?" are sung in unison by all six dancers.

The Fight.

This is done in very much the same way as The Challenge. Instead, however, of shaking hands, the two dancers square up to each other, and, on the third beat of the bar, strike out from the right shoulder with the right arm, the clenched fist of each passing beside the left cheek of the other. They then pause a moment in this position. The words are sung as in the preceding movement.

The Reconciliation.

This is danced in the same way as The Challenge,* except that the performers bend down very low in an attitude of supplication—"begging your pardon," Mr. Kimber called it. The words are sung as before.

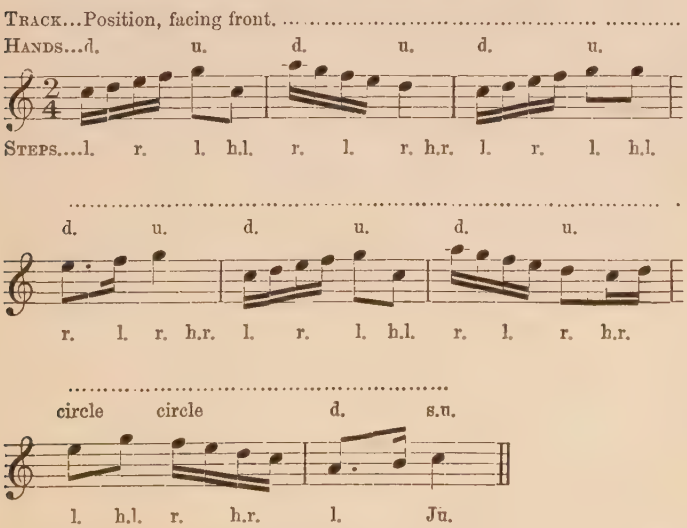
Good-Fellowship.

This is danced in the same way as The Challenge, except that the dancers stand nearly upright. The words are sung as before.

BLUE-EYED STRANGER (Handkerchief Dance).

Dance-in-Position.

The side, standing in position, front formation, dances as vigorously as possible in the following way :—

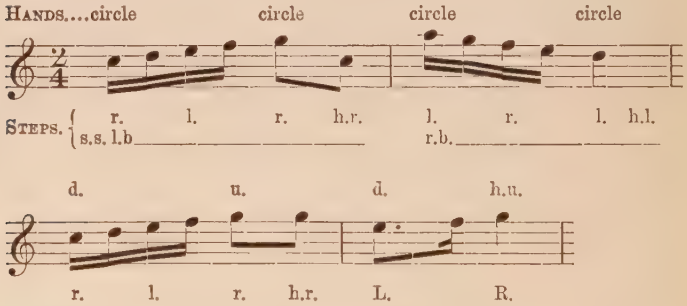

Track...Position, facing front.
Hands...d. u. d. u. d. u.
Steps....l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.
d. u. d. u. d. u.
r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.
circle circle d. s.u.
l. h.l. r. h.r. l. Ju.

* *See* Appendix, p.122.

This may be repeated if the dancers so desire. If, however, they decide not to do so, the musician must be instructed to omit bars 9—16 of B music throughout the dance.

Side-Step and Half-Hey.

The following variant may be substituted for the preceding movement.

During the first four bars partners face one another and, standing in position, dance in the way shown in the following diagram. They then do the Half-hey. A repetition of these two movements brings the performers back to their own places:—

Nos. 2, 4 and 5 (and, in the repetition, Nos. 1, 3 and 6) should interpolate a step on the left foot after the last Caper, in order that they may be able to begin the following Half-hey with the right foot.

NOTATION OF THE HEADINGTON DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	BEAN-SETTING (Stick Dance).	
Once-to-yourself.	*See* p. 78.	Column.
A. (1st time).	Half-rounds (*see* p. 78).	Ring.
B. (1st time).	Dib-and-strike (*see* p. 79).	Front.
A. (2nd time).	Cross-over (*see* p. 62).	,,
B. (2nd time).	Dib-and-strike.	,,
A. (3rd time).	Back-to-back (A) (*see* p. 67).	,,
B. (3rd time).	Dib-and-strike.	,,
A. (4th time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B. (4th time).	Dib-and-strike. After the last tap on the last beat of the last bar, all stand erect, face up in col., and cross sticks as in Once-to-yourself. All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	LAUDNUM BUNCHES (Corner Dance).	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1.	Foot-up (A) (*see* p. 60).	Col. to Fr.
B. (1st time, with repeats).	Corners (*see* p. 81).	Column.
A1. (2nd time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B. (2nd time, with repeats).	Corners to places.	Column.
A2. (1st time).	Cross-over (*see* p. 62).	Front.
C. (1st time, with repeats).	Corners-with-capers (*see* p. 82).	Column.
A2. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
C. (2nd time, with repeats).	Corners-with-capers to places with, in last two bars, Ring-and- All-in (*see* p. 75).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	COUNTRY GARDENS (Handkerchief Dance).	
Once-to-yourself.	Ju. on last half-bar.	Column.
A1.	Foot-up (A) (*see* p. 60).	Col. to Fr.
B1. 1 to 4.	Hand-striking (*see* p. 83).	Front.
5 to 8.	Half-hey (A) (*see* p. 70).	Col. to Fr.
B1. (repeat).	Same as B1. (first time), to places.	Fr. & Col.
C1.	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B2.	Hand-striking and Half-hey.	Fr. & Col.
B2. (repeat).	Same again, to places.	,,
A2.	Cross-over (*see* p. 62).	,,
B3.	Hand-striking and Half-hey.	,,
B3. (repeat).	Same again, to places.	,,
C2.	Back-to-back (A) (*see* p. 67).	Front.
B4.	Hand-striking and Half-hey.	Fr. & Col.
B4. (repeat).	Same again, with Ring-and-All-in (*see* p. 75).	,,

MUSIC.	MOVEMENTS.	FORMATION.
	CONSTANT BILLY (Stick Dance).	
Once-to-yourself.	*See* page 78.	Column.
A1.	Foot-up (C) (*see* p. 61).	Col. to Fr.
B1.		
1 to 4.	Stick-tapping (*see* p. 84).	Front.
5 to 8.	Half-hey (A) (*see* p. 70).	Col. to Fr.
9 to 16.	Same as in bars 1 to 8, to places.	Fr. & Col.
A2.	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B2.	Same as in B1.	Fr. & Col.
A3.	Cross-over (*see* p. 62).	Front.
B3.	Same as in B1.	Fr. & Col.
A3. (repeat).	Back-to-back (A) (*see* p. 67).	Front.
B3. (repeat).	Same as in B1. In the last two bars all face up in column, and dance four Capers, partners tapping sticks on the middle beat of the last bar as in Once-to-yourself. All-in.	Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	TRUNKLES (Corner Dance).	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1. (1st time).	Foot-up (A.) (*see* p. 60).	Col. to Fr.
B1. (1st time, with repeats).	Corners Stamp-and-strike-feet (right) (*see* p. 85).	Column.
C1. (1st time, with repeats).	Corners (*see* p. 86).	Column.
A1. (2nd time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B1. (2nd time, with repeats).	Corners Stamp-and-strike-feet (left).	Column.
C1. (2nd time, with repeats).	Corners to places.	Column.
A2. (1st time).	Cross-over (*see* p. 62).	Front.
B2. (1st time, with repeats).	Corners Stamp-and-strike-feet (right).	Column.
C2. (1st time, with repeats).	Corners with half-capers (*see* p. 87).	Column.
A2. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
B2. (2nd time, with repeats.)	Corners Stamp-and-strike-feet (left).	Column.
C2. (2nd time, with repeats).	Corners with half-capers to places.	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	TRUNKLES. (Corner Dance.) (*Continued*).	
A3. (1st time).	Cross-over (*see* p. 62).	Front.
B3. (1st time, with repeats.)	Corners Stamp-and-strike-feet (right).	Column.
C3. (1st time, with repeats).	Corners with whole-capers (*see* p. 87).	Column.
A3. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
B3. (2nd time, with repeats).	Corners Stamp-and-strike-feet (left).	Column.
C3. (2nd time, with repeats).	Corners with whole-capers to places with, in last two bars, Ring-and-All-in (*see* p. 75).	Column.

MUSIC.	MOVEMENTS.	FORMATION.
	RIGS O' MARLOW. (Stick Dance.)	
Once-to-yourself.	*See* pp. 88 and 78.	Column.
A.	Foot-up (C) (*see* p. 61).	Col. to Fr.
B.		
1 to 4.	Stick-tapping (*see* p. 88).	Front.
5 to 8.	The same again.	Front.
A. (2nd time).	Whole-hey (A) (*see* p. 70)	Col. & Fr.
B. (2nd time).	Same as B first time.	Front.
A. (3rd time).	Cross-over (*see* p. 62).	Front.
B. (3rd time).	The same as B first time.	Front.
A. (4th time).	Back-to-back (A) (*see* p. 67).	Front.
B. (4th time).	The same as B first time. Immediately after the last tap, all face up in column, partners crossing sticks as in Once-to-yourself. All-in.	Fr. to Col.

MUSIC.	MOVEMENTS.	FORMATION.
	HOW D'YE DO, SIR? (Corner Dance.)	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1. (1st time).	Foot-up (A) (*see* p. 60).	Col. to Fr.
B. (1st time).	Corners: The Challenge (*see* p. 90).	Col. to Fr.
A1. (2nd time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B. (2nd time).	Corners: The Fight (*see* p. 90).	Col. to Fr.
A1. (3rd time).	Cross-over (*see* p. 62).	Front.
B. (3rd time).	Corners: The Reconciliation (*see* p. 91).	Col. to Fr.
A1. (4th time).	Back-to-back (A) (*see* p. 67).	Front.
B. (4th time).	Corners: Good-Fellowship (*see* p. 91).	Col. to Fr.
A2.	Cross-over with, in the last two bars, Ring-and- All-in (*see* p. 75).	Fr. to Ring.

MUSIC.	MOVEMENTS.	FORMATION.
	BLUE-EYED STRANGER. (HANDKERCHIEF DANCE.)	
Once-to-your-self.	Ju. on last half-bar.	Column.
A1. (1st time).	Foot-up (C) (*see* p. 61).	Col. to Fr.
B1. (1st time).	Dance-in-position (*see* p. 91), or Side-step and Half-hey (repeated) (*see* p. 92).	Front.
A2. (1st time).	Whole-hey (A) (*see* p. 70).	Col. & Fr.
B2. (1st time).	As in B1.	Front.
A1. (2nd time).	Cross-over (*see* p. 62).	Front.
B1. (2nd time).	As in B1.	Front.
A2. (2nd time).	Back-to-back (A) (*see* p. 67).	Front.
B2. (2nd time).	As in B1, with, in the last two bars, Ring-and- ALL-IN (*see* p. 75).	Fr. to Ring.

THE ILMINGTON DANCES.

THE ILMINGTON TRADITION.

The old Ilmington Morris team, which had danced annually for as many years as the oldest inhabitant of the village can recall, was disbanded in 1867, owing to the death of their pipe and tabor player, Tom Arthur. Twenty years later, however, owing to the local interest created by the Bidford Morris dancers, who were just at that time making a fresh start under the direction of Mr. D'arcy de Ferrars, the Ilmington side was reconstituted. As four of the old dancers, including the foreman, Mr. Joseph Johnson, were members of the new team, the break of twenty years cannot have seriously affected the accuracy of the tradition. Two of these dancers, Mr. Michael Johnson and Mr. William Handy, are still living ; and it is from these, together with a younger man, Mr. Michael Handy, who joined the side in 1887, that our knowledge of the Ilmington dances has been derived. Shortly after the revival, the foreman, Mr. Joseph Johnson, died, and his place was taken by his nephew Michael, already mentioned.

The reconstituted team was, unhappily, short-lived ; the pipe and tabor player, James Arthur, son of the original player, became too old to play, and as there was no one to take his place, the dancing came to an abrupt conclusion. Since than there has been no serious attempt to revive the ancient tradition at Ilmington.

The dancers of the original team wore white pleated shirts, a diagonal scarf or baldric over the right shoulder and breast, hanging down over the left hip, and trousers of dark cloth.

On their heads they wore black cloth cricket-caps, with seven amber stripes from the centre to the edge. To distinguish him from the other dancers, the foreman wore a cap of many colours.

THE MAID OF THE MILL.

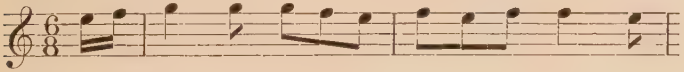
(Linked Handkerchief Dance.)

Throughout this dance partners hold between them a handkerchief (or two handkerchiefs knotted together) in their right hands.

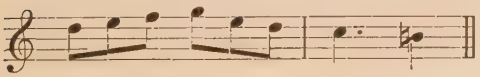
The handkerchiefs are raised, right arms almost erect, throughout the Foot-up, Half-hands, Back-to-back, Cross-and-turn, Whole-rounds, and The Spin; also in the Hey, when passing over and outside a couple, and in the Capers. The left arm should hang by the side.

The Spin.

This is performed by each pair of partners in position. Each dancer, raising his right hand well above his head, moves twice round a small circle, odd numbers counter-clockwise, even numbers clockwise, each circuit being completed in two bars of music. The steps are shown in the following diagram:—

Track.....Move round circle, c.-cl., to position.

Steps..... l. h.l. r. h.r. l. h.l. r. h.r.

Move round again to position.



l. h.l. r. h.r. l. j.

The above steps and circles are those of odd numbers. Even numbers reverse the feet and the direction of the circles.

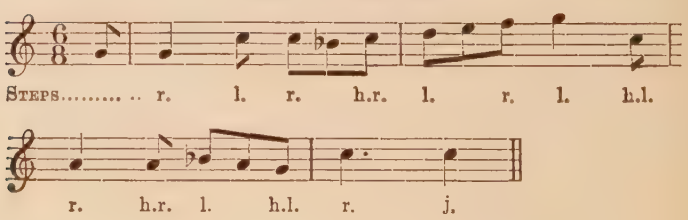
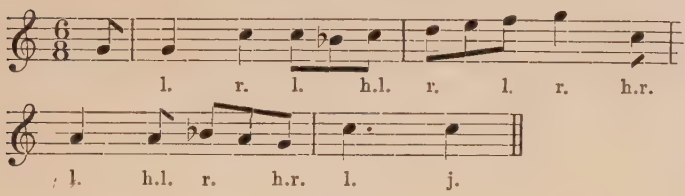
The Hey.

This movement is performed in six changes. In the first Half-hey the three changes are as follows:—

1. The first couple faces down, the second up. First and second couples change places, Nos. 1 and 2 moving between Nos. 3 and 4, and under their handkerchief; simultaneously, Nos. 5 and 6, raising the handkerchief between them, make a three-quarter turn outward, No. 5 clockwise, No. 6 counter-clockwise, and face up.
2. First and third couples change places, Nos. 5 and 6 moving between Nos. 1 and 2, and under their handkerchief; while Nos. 3 and 4 make a half-turn outwards and face down.
3. Second and third couples change places and face front, Nos. 3 and 4 passing between Nos. 5 and 6, and under their handkerchief; while Nos. 1 and 2 make a three-quarter turn outwards and face front.

The second half of the movement is performed in like manner, the first couple successively passing between Nos. 3 and 4 and outside Nos. 5 and 6, the latter couple passing outside Nos. 3 and 4, and each couple turning outward, the first and the third couples at the top, the second couple at the bottom.

The steps, as danced by Nos. 1, 4 and 5, are shown in the following diagram:—

First Half-Hey.

SECOND HALF-HEY.

Nos. 2, 3 and 6 reverse the feet.

THE OLD WOMAN TOSSED UP IN A BLANKET

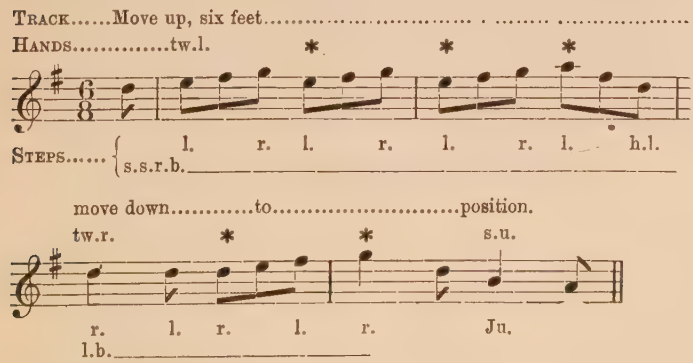
(HANDKERCHIEF DANCE).

UP-AND-DOWN.

Odd numbers, facing front, move up, sideways, about six feet; while even numbers move down an equal distance in a similar way (two bars).

These movements are then repeated in the reverse direction, odd numbers moving down to position, even numbers up (two bars, *i.e.*, four bars in all).

The steps and hand-movements are shown in the following diagram:—



Even numbers reverse the direction of the movements.

SHEPHERDS' HEY (Stick or Hand-Clapping Dance).

Except when otherwise directed each dancer holds his stick by the end in his right hand and, when not actively using it, lowers his right arm to his side.

If sticks are not used the dancers may carry a handkerchief in each hand, tied on to the middle finger, or, which is the more usual practice, may dispense with handkerchiefs altogether.

Throughout the dance partners jump and, at the same moment, strike their sticks together on the middle beats of the fourth and eighth bars of A music; when facing one another they strike by moving their sticks from right to left; when standing side by side, in the way described in Once-to-yourself. If sticks are not used each dancer when jumping claps his hands together at forehead-level.

Once-to-Yourself.

The side stands in column, facing up. Partners cross sticks above their heads, odd numbers holding their sticks behind those of their partners. On the middle beat of the fourth bar all jump, odd numbers at the same moment striking their sticks against those of their partners.

If sticks are not used each dancer when jumping claps his hands together at forehead-level.

Hands.

The hand-movements, if sticks are not used, are as in Foot-up (B), with the exception of the clapping specified for A music.

Foot-Up.

During the first half of this figure, which is executed in a stationary position, the sticks are held crossed as in Once-to-yourself; when facing down, after the turn, the sticks are again crossed, even numbers, however, now holding their

sticks behind those of their partners. At the conclusion of the movement partners face and, at the jump, tap sticks by moving them from right to left.

STICK-TAPPING.

All stand in position, facing front, and perform the following movements:—

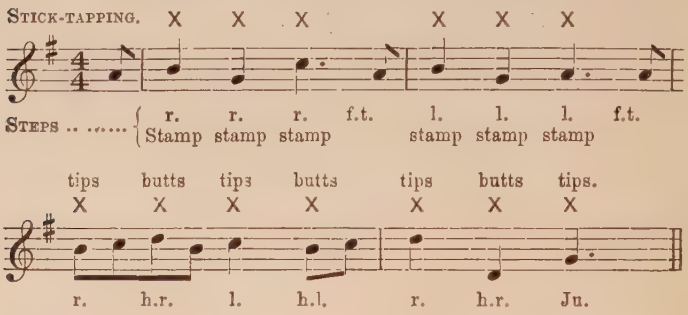
B. Music.

Bar 1.—Even numbers, grasping their sticks at both ends, hold them up horizontally, at chin-level, and forward about twelve inches. On each of the first three beats of the bar odd numbers tap their partners' sticks in the middle. At the same time, and synchronously with the taps, all stamp three times with the balls of the feet, odd numbers with right feet, even numbers with left.

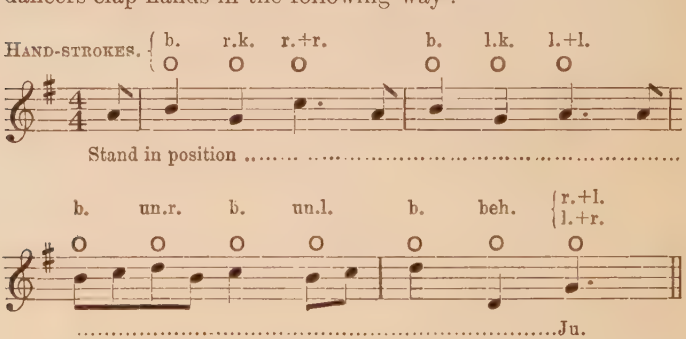
Bar 2.—Even numbers strike their partners' sticks in the way described in the first bar. All stamp as before, but with reverse feet.

Bar 3.—All hold their sticks by the middle, points up, hands at chin-level. On the first beat of the bar, slanting their sticks outward, they strike the tips together, moving them from right to left; on the second beat of the bar, slanting the sticks inward, they strike the butt ends together, moving them from left to right; on the third and fourth beats these two movements are repeated.

Bar 4.—On the first and second beats of the bar partners strike alternately with the tip and butt ends of their sticks as in the corresponding beats of bar 3. On the third beat they move their arms well out to the right and then, with a reverse movement, bring the tips of their sticks violently together.

The steps which accompany these movements are shown in the following diagram :—

The above steps are those of odd numbers. Even numbers reverse the feet.

Hand-Clapping.

When sticks are not used, instead of stick-tapping the dancers clap hands in the following way :—

At b., each dancer claps his hands ;

„ r. + r., partners strike right hands together, moving them from right to left ;

„ l. + l., partners strike left hands together, moving them from left to right ;

At r. + l.,
„ l. + r., } partners, with a forward movement of both arms, strike both hands together, left against right, and right against left, hands vertical;

„ r.k., each dancer raises his right knee and strikes it with the palm of his right hand;

„ l.k., each dancer raises his left knee and strikes it with the palm of his left hand;

„ un.r., each dancer raises his right thigh and claps his hands under it;

„ un.l., each dancer raises his left thigh and claps his hands under it;

„ beh., each dancer claps his hands behind his back.

THE CUCKOO'S NEST

(Stick or Hand-clapping Dance).

When this dance is performed with hand-clapping it is executed in precisely the same way as Shepherds' Hey.

If, however, sticks are used, the stick-tapping section to the first four bars of B music is varied in the following way.

Stick-Tapping.

In each of the first two bars of B music partners strike each other's sticks three times in the middle, and stamp as in the corresponding bars of Shepherds' Hey. This process is repeated in the third and fourth bars. Sometimes, however, the Ilmington dancers used to perform these last two bars also as in Shepherds' Hey. Dancers may choose whichever method they prefer.

THE BLACK JOKE

(Stick or Hand-clapping Dance).

Throughout the dance partners jump and tap sticks (or each dancer jumps and claps his hands together) on the middle beats of the sixth and twelfth bars of A music.

Once-to-Yourself.

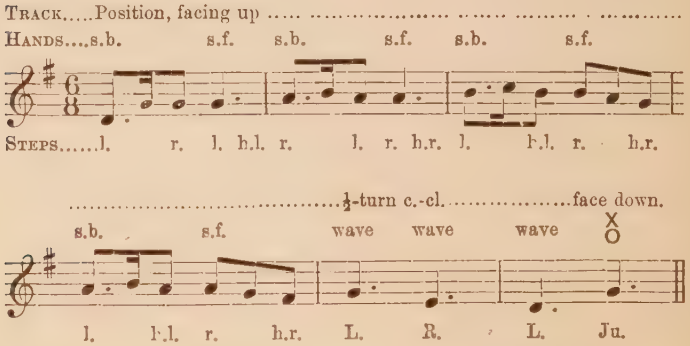
The side stands in column, facing up, partners holding their sticks as in Shepherds' Hey. On the first and middle beats of the fifth bar and the first beat of the sixth bar all caper three times, beginning with outside feet, with sticks crossed. On the middle beat of the sixth bar all jump and tap sticks (or clap hands) as in Shepherds' Hey.

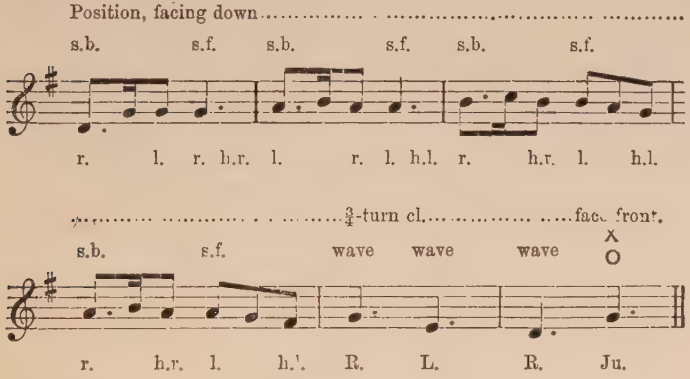
Foot-Up.

The first four bars are danced in a stationary position, partners still holding their sticks crossed as in Once-to-yourself. In the fifth and sixth bars all make a half turn and face down. Partners tap sticks (or clap hands) on the middle beat of the sixth bar, even numbers holding their sticks above their heads, slanting outward, to be struck from the front by odd numbers.

In the following four bars all dance in position and, in the last two bars, make a three-quarter turn outward, face front, and tap sticks on the middle beat of the last bar.

The steps, &c., are shown in the following diagram, the hand-movements given being made only when sticks are not used :—


Track.....Position, facing up
Hands....s.b. s.f. s.b. s.f. s.b. s.f.
Steps.....l. r. l. h.l. r. l. r. h.r. l. h.l. r. h.r.
½-turn c.-cl. face down.
s.b. s.f. wave wave wave
l. h.l. r. h.r. L. R. L. Ju.



The above steps and turns are those of odd numbers. Even numbers reverse the feet and the direction of the turns.

Half-Hands, Back-to-Back, and Cross-and-Turn.

The steps in these figures and (when sticks are not used) the hand-movements are the same as those of the Foot-up (*see* above diagram). The first half of each evolution is completed at the end of the fourth bar, and the second half at the end of the tenth bar. Bars 5 and 6 and 11 and 12 are danced in position, facing front.

Whole-Rounds with Caper-out.

This is danced in the same way as the preceding movements, except that in the last two bars the side dances in column formation, facing up.

Half-Hey.

As above, except that in bars 5 and 6 and 11 and 12 all make a three-quarter turn, odd numbers clockwise, even numbers counter-clockwise.

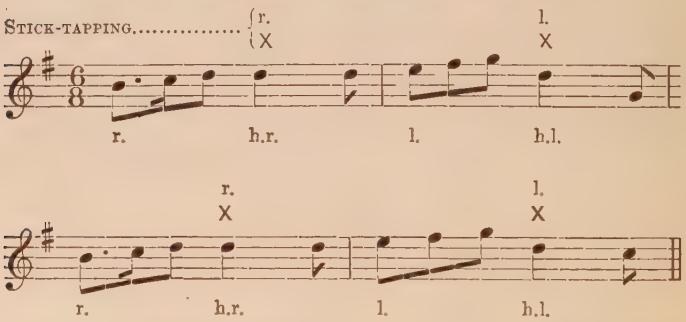
Stick-Tapping.

Music.

Bar 1.—On the middle beat partners tap sticks by moving them from right to left.

Bar 2.—Partners, changing their sticks from right to left hands, strike them together on the middle beat of the bar, moving them from left to right.

Bars 3 and 4 the same as Bars 1 and 2.

The steps, &c., are shown in the following diagram:—

Nos. 2, 3 and 6 should interpolate a step with the right foot on the last quaver of the last bar, in order that they may begin the following evolution, the Half-hey, with the left foot.

Hand-Clapping.

This is executed in the same way as in Shepherds' Hey, allowing for the difference of rhythm induced by the compound time; that is to say, the handstrokes will fall on the 1st, 3rd and 4th quavers in the first, second and fourth bars, and on the 1st, 3rd, 4th and 6th quavers in the third bar.

NOTATION OF THE ILMINGTON DANCES.

MUSIC.	MOVEMENTS.	FORMATION.
	THE MAID OF THE MILL (Linked Handkerchief Dance).	
Dnce-to-your-self.	Ju. on last half bar.	Column.
A1. (1st time).	Foot-up (B) (*see* pp. 61 & 103).	Col. to Fr.
B1. (1st time). 1 to 4.	The Spin (*see* p. 103).	Front.
5 to 8.	Half-hey (*see* pp. 103-4).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* pp. 65 and 103).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. & Col.
A1. (3rd time).	Back-to-back (B) (*see* pp. 68 and 103).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. & Col.
B2. (3rd time)	Same as B1, first time.	Fr. & Col.
A1. (4th time).	Cross-and-turn (*see* pp. 64 and 103).	Front.
B1. (4th time).	Same as B1, first time.	Fr. & Col.
B2. (4th time).	Same as B1, first time.	Fr. & Col.
A2.	Whole - rounds - and - caper - out (*see* pp. 69 and 103).	Ring to Column.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	THE OLD WOMAN TOSSED UP (Handkerchief Dance).	
Once-to-your-self.	Ju. on the last half bar.	Column.
A1. (1st time).	Foot-up (B) (*see* p. 61).	Col. to Fr.
B1. (1st time).		
1 to 4.	Up-and-down (*see* p. 105).	Front.
5 to 8.	Half-hey (B) (*see* p. 72).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 65).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. to Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 68).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. & Col.
B2. (3rd time).	Same as B1, first time.	Fr. & Col.
A1. (4th time).	Cross-and-turn (*see* p. 64).	Front.
B1. (4th time).	Same as B1, first time.	Fr. & Col.
B2. (4th time).	Same as B1, first time.	Fr. & Col.
A2.	Whole - rounds - and - caper - out (*see* p. 69).	Ring to Column.
	All-in.	

MUSIC.	MOVEMENTS.	FORMATION.
	SHEPHERDS' HEY (Stick or Hand-clapping Dance).	
Once-to-yourself.	*See* p. 106.	Column.
A1. (1st time).	Foot-up (B) (*see* pp. 61 & 106).	Col. to Fr.
B1. (1st time). 1 to 4.	Stick-tapping or Hand-clapping (*see* pp. 107-9).	Front.
5 to 8.	Half-hey (B) (*see* p. 72).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 65).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. to Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 68).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. to Col.
B2. (3rd time).	Same as B1, first time.	Fr. to Col.
A1. (4th time).	Cross-and-turn (*see* p. 64).	Front.
B1. (4th time).	Same as B1, first time.	Fr. to Col.
B2. (4th time).	Same as B1, first time.	Fr. to Col.
A2.	Whole - rounds - and - caper - out (*see* p. 69). All-in.	Ring to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE CUCKOO'S NEST (Stick or Hand-clapping Dance).	
Once-to-yourself.	*See* p. 109.	Column.
A1. (1st time).	Foot-up (B) (*see* p. 61).	Col. to Fr.
B1. (1st time). 1 to 4.	Stick-tapping or Hand-clapping (*see* p. 109).	Front.
5 to 8.	Half-hey (B) (*see* p. 72).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 65).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. to Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 68).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. to Col.
B2. (3rd time).	Same as B1, first time.	Fr. to Col.
A1. (4th time).	Cross-and-turn (*see* p. 64).	Front.
B1. (4th time).	Same as B1, first time.	Fr. to Col.
B2. (4th time).	Same as B1, first time.	Fr. to Col.
A2.	Whole - rounds - and - caper - out (*see* p. 69). All-in.	Ring to Column.

MUSIC.	MOVEMENTS.	FORMATION.
	THE BLACK JOKE (Stick or Hand-clapping Dance).	
Once-to-yourself.	*See* p. 110.	Column.
A1. (1st time).	Foot-up (*see* p. 110).	Col. to Fr.
B1. (1st time).		
1 to 6.	Stick-tapping or Hand-clapping (*see* p. 112).	Front.
7 to 12.	Half-hey (B) (*see* p. 111).	Col. to Fr.
B2. (1st time).	Same as B1, first time.	Fr. & Col.
A1. (2nd time).	Half-hands (*see* p. 111).	Front.
B1. (2nd time).	Same as B1, first time.	Fr. & Col.
B2. (2nd time).	Same as B1, first time.	Fr. & Col.
A1. (3rd time).	Back-to-back (B) (*see* p. 111).	Front.
B1. (3rd time).	Same as B1, first time.	Fr. to Col.
B2. (3rd time).	Same as B1, first time.	Fr. to Col.
A1. (4th time).	Cross-and-turn (*see* p. 111).	Front.
B1. (4th time).	Same as B1, first time.	Fr. to Col.
B2. (4th time).	Same as B1, first time.	Fr. to Col.
A2.	Whole - rounds - and - caper - out (*see* p. 111). All-in.	Ring to Column.

THE TIDESWELL DANCE.

THE TIDESWELL TRADITION.

The Processional Morris, presently to be described, is danced annually at Tideswell (Derbyshire) by the members of the Oddfellows' Club, at 6.30 p.m., on the Monday in Wakes Week, *i.e.*, the week following the Sunday nearest to June 24th. The procession, which this year consisted of about twenty-four couples, is headed by the band. The dancers are dressed in their ordinary clothes, without coats, and wear the regalia of their Order. The procession starts from the Club house, and passes along the main streets of the town, drawing up before the chief houses, inns, &c. Before each of these the dance is performed in a stationary position for a few minutes, after which a short pause is made, the dancers partake of refreshment and pass on.

On the following Thursday, School-Feast day, the dance is performed by the school-children and adults of both sexes; and again on the Saturday by the junior members of the Oddfellows' Club.

PROCESSIONAL MORRIS.

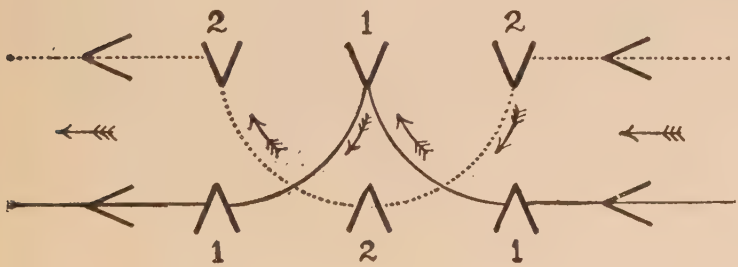
This may be used as a Morris-on as well as a Morris-off—that is, the side may dance it on to the ground upon which they are going to perform and then off it again when their performance is finished. The movement is as follows :—

During Once-to-yourself all stand in column, facing up, and, on the middle beat of the last bar, throw up their hands as high as, or a little higher than, head-level, with arms slightly bent at the elbows (s.h.f.).

During A1 the dancers move forward to the Morris-step (without hop) in the direction and at the rate set by the leaders (four bars).

At the beginning of B1, all make a quarter-turn, odd numbers clockwise, even numbers counter-clockwise, and face front. During bars 1 and 2 they dance diagonally across, each moving in an arc clockwise, odd numbers obliquely to the left, even numbers obliquely to the right. Partners face each other all the time, as in Gipsies or Whole-Gip (*see* Part III., p. 31); thus at the middle beat of bar 2 all are again facing front, but files have changed sides, and are also several feet in advance of the position they occupied at the beginning of the movement. In bars 3 and 4 the files return to their original sides by the same process, odd numbers now moving to the right, even numbers to the left.

The following diagram shows the track of any pair of dancers :—



At the beginning of A2 all make a quarter-turn, odd numbers counter-clockwise, even numbers clockwise, and dance straight forward as in A1. The two movements are then repeated alternately with the two strains of the music until the dancers reach their destination, where they may have to dance for a few bars without moving forward before All-in is called. At the middle beat of the last bar it is suggested that the dancers should face up in column formation.

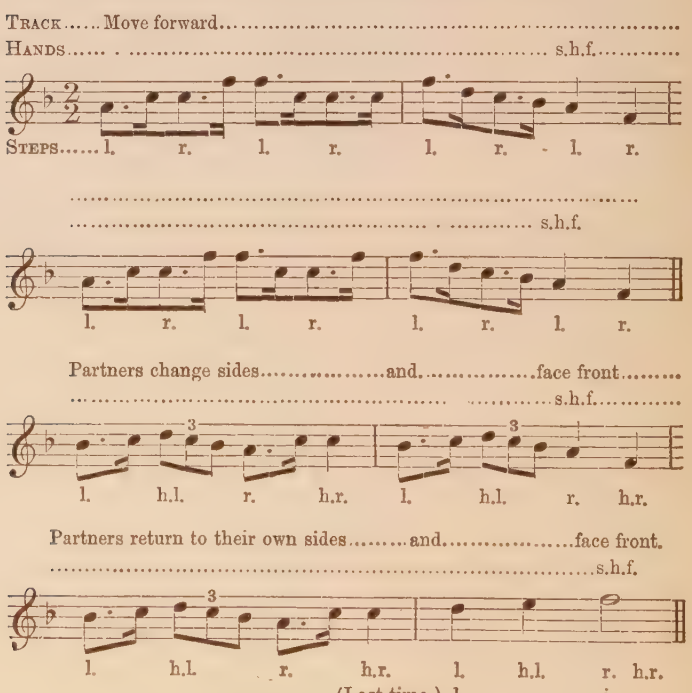
The hand-movements are very simple. Ordinarily, the arms hang by the sides, loosely and easily : but in the middle

beats of the second and fourth bars of both A and B music the hands are thrown up as described in Once-to-yourself.

When the dance is performed in a stationary position, the dancers face front in A music: while the crossing movement in B music becomes precisely the same as Gipsies, described in Part III.

The dance is simple enough, but very effective if due attention be paid to the dressing of the lines and to preserving equal distances between the dancers. This is not very difficult to achieve when the side is moving straight ahead, but care will be needed if the corners are to be turned neatly.

The steps, &c., are shown in the following diagram :—



APPENDIX.

CONSTANT BILLY.

In this dance the stick-tapping may be performed in the following slightly different, but rather simpler way :—

Bar 1.—As in first version.

Bar 2.—As in first version.

Bar 3.—As in Bar 1.

Bar 4.—On the first beat, even numbers strike the butts of their partners' sticks with the tips of their own; while on the middle beat, odd numbers strike the tips of their partners' sticks with the tips of their own.

In the last bar even numbers, after striking, on the first beat of the bar, must immediately hold up their sticks horizontally to receive the return stroke.

RIGS O' MARLOW.

As in Constant Billy, the stick-tapping may be varied in rather a simpler way, thus :—

Bar 1.—As in first version.

Bar 2.—As in first version.

Bar 3.—As in Bar 1.

Bar 4.—Even numbers strike the butts of their partners' sticks with the tips of their own on the first and second beats of the bar.

On the third and fourth beats of the bar, odd numbers strike the tips and then the butts of their partners' sticks with the tips of their own.

HOW D'YE DO, SIR?

The Reconciliation.

It is possible that this figure is corrupt. Originally it may have been a repetition of The Fight, in which the dancers struck out with the left instead of the right arms. This, at any rate, is the procedure in a very similar dance, Swaggering Boney (*see* Part IV., p. 49).

THE MAID OF THE MILL.

Half-rounds may be substituted for Whole-rounds, the concluding figure of the dance. The only change that this involves is that on the completion of the first half of the figure, the dancers turn outwards and retrace their steps, instead of continuing in the same direction. All Caper-out as in Whole-rounds.

THE ORDER OF THE MOVEMENTS.

There is some doubt in our minds as to the Headington practice with regard to the order of the movements in the several dances. It is possible that the Whole-hey, instead of being the first, should be the last figure, the normal order being Cross-over, Back-to-back, Whole-hey. The matter is of little importance, but, judging by analogy, this is probably the correct order.